

Exploitation Council

"7 GREAT COMICS IN A RIOT OF LAUGHS"



JULES M. CURLEY
Publicity & Advertising Director
WARNER BROS. THEATRES
NEW JERSEY ZONE—
and Member Warner Bros.
National Exploitation Board

Here's a comedy that is a riot of laughs with fast action, snappy, peppy dialogue and smart situations. "Havana Widows" provides plenty of hectic mirth for the small town audience as well as for the de luxers.

A wealth of good marquee material is in the cast. Every name has a definite draw and means money. Just imagine having Joan Blondell, Lyle Talbot, Glenda Farrell, Frank McHugh, Allen Jenkins, Guy Kibbee, and Ruth Donnelly, seven ace comics in the same picture!

The angles for exploitation are unlimited. Here is a picture with which to launch an "All Comedy Week." Everything goes on a wild spree for fun and hilarious entertainment. Even your advertising and your lobby should reflect the comedy. Use your lobby and front to tell about the merry escapades of these modern gold diggers and their sugar daddies.

Get your patrons to join in these advance preparations. Ask them to submit nonsensical

gags, funny sayings, and wise-cracks which should be lettered on large signs and hung in your lobby. Offer prizes for the best wise-crack contest in your local newspaper; limericks about "Havana Widows" ought to be a great newspaper feature and act as a great plug for the picture.

You can go the limit on street ballyhoo. The picture offers many opportunities for comedy stunts which will attract a great deal of attention.

Sell the picture with plenty of out-door posting. The posters designed for "Havana Widows" handle the comedy angle very cleverly and will make good cut-outs besides.

Your local radio station should welcome the comedy sketch contained in this press book.

You can't go wrong with this one. They don't come any funnier than "Havana Widows" and the crazier the gags you pull, the greater they'll go for it.

"HAVANA WIDOWS" WILL GET THE DOUGH!

Production Information

Cast of Characters

Mae Knight	Joan Blondell
Sadie Appleby	Glenda Farrell
Deacon Jones	Guy Kibbee
Bob Jones	Lyle Talbot
Herman Brody	Allen Jenkins
Duffy	Frank McHugh
Mrs. Jones	Ruth Donnelly
Mr. Otis	
Butch O'Neill	Ralph Ince
Mrs. Ryan	Maude Eburne
Mullins	George Cooper
Timberg	Charles Wilson
Wheelman	Gary Owen

The Story

girls are disgruntled with their lot in life. So when Gladys, a former dancer in the same show, turns up with glad rags and lots of cash, and explains that she picked up a sucker in Havana, and that there were plenty more there to be plucked, they decide to get into the game.

They borrow \$1,500 from Herman, a gunman, who is sweet on Mae, on a tale that Mae's mother is sick in Kansas. Herman forges his boss' name to a check to get the

In Havana, the girls go to Duffy, shyster lawyer who had helped Gladys frame her sucker. He steers them into Deacon Jones, supposedly a wealthy man. The Deacon is a bit shy of them, however, because his wife is always on his trail.

While the girls are having some drinks with the Deacon in a cafe, his son warns him that Mrs. Jones is looking for him. He tries to get out but she sees him first. claims he has come to find Bob whom he accuses of being with the girls. Bob accepts the role, dances with Mae and falls in love with her. Mae likes him but she is after the coin and is determined to frame his dad.

Sadie and Mae send the Deacon at the door who grab the Deacon,

Mae and Sadie, Broadway chorus | lights of the two, with Mae's arms tightly clasped about the Deacon. She then gives a signal for Duffy, who is supposed to be outside, to come in and shake the Deacon down.

> Duffy, who is a bar fly, has picked up Herman who went to Havana to find the girls and his money, when his boss, Butch, discovered the forged check. Duffy persuades Herman to go with him as a witness. Just as they draw up to the curb of the supposed bath house, another taxi bumps into them. The two drivers get into a fight and disturb the whole neighborhood. Herman sees Butch is the occupant of the other cab and beats it, with Butch after him.

The girls try to hold the Deacon, but the police arrive and arrest them all, including Duffy who has been knocked out by a chance blow in the fight. They are arraigned in police court. To their amazement the Deacon's wife comes forward and thanks them for getting evidence through which she can procure a divorce from her husband. She holds the money bags and the Deacon has nothing.

Butch catches Herman, but instead of putting a bullet through him, says he wants him to come a fake message telling him his son back to him, as his luck has deis drunk at a turkish bath house serted him since Herman left. They and asking him to come and get all leave for New York together, him. Two pugs have been stationed Bob engaged to Mae. Herman forgives their double cross through his undress him, and lock him in a room. happiness in getting out alive after Mae slips into the room in a kim- his scrape with Butch and marries ono while Sadie takes some flash- Sadie on shipboard.

Production Staff

Director	Ray Enright	
Screen Play by		
Dialogue Director		
Cameraman		
Film Editor		
Art Director	Esdras Hartley	
Gowns by	Orry-Kelly	
Vitaphone Orchestra Conductor		

Official Billing

First National Pictures, Inc. & The Vitaphone Corp.	25%
"HAVANA WIDOWS"	100%
with	
Joan Blondell—Glenda Farrell—	75%
Guy Kibbee—Lyle Talbot	75%
Allen Jenkins-Frank McHugh-Ruth Donnelly	60%
Directed by Ray Enright	20%
A First National and Vitaphone Picture	40%

Length-5765 Ft. Running Time-62 Mins.

Biographies

JOAN BLONDELL

In less than two years from the time that Joan Blondell, a native New Yorker, was brought to Hollywood to appear with James Cagney, in the Warner Bros. picture, "Sinner's Holiday," she had become a star in her own right and one of the present day's greatest box office attractions.

From earliest infancy, Joan's life has been closely allied with the theatre. Her father, a well-known vaudeville performer for twenty years, carried his family with him in his treks across the country on the various vaudeville circuits and each and every member of the group had a part in the act not excluding the baby, Joan, when she was scarcely able to walk.

Following her sensational debut in "Sinner's Holiday," Joan next appeared in "Office Wife" and then in quick succession, "Illicit," "Other Men's Women," "My Past," "God's Gift to Women," "Night Nurse," "Blonde Crazy," "The Famous Ferguson (Conc." (Polondia Johnson" "The Conc." "Polondia Johnson" "The Conc." "The Conc "Blondie Johnson," "Three on a Match," "Central Park," "Big City Blues," "Gold Diggers of 1933" and "Footlight Parade."

FRANK McHUGH

Frank McHugh has been on the stage since his early youth. Born in Homestead, Pennsylvania, of theatrical parents, Frank's earliest thoughts were of the theatre. Following years as a trouper in many stock companies throughout the United States and Canada, he was induced by his friend, Frank Fay, to accept a role with the latter in "Bright Lights." He speedily drew the attention of screen audiences and after having given outstanding performances in many pictures, he was signed under a long term contract by Warner Bros. His latest pictures include "Footlight Parade," "Elmer The Great," "Parachute Jumper," "Grand Slam," "The Crowd Roars," "One Way Passage," "The Dark Horse," "The Mystery of the Wax Museum," "Life Begins," "Ex-Lady" and "Lilly Turner."

GUY KIBBEE

Guy Kibbee was born in El Paso, Texas, on March 6, 1886, weighs 200 pounds and is 5 feet 10 inches tall. Launched upon a stage career at an early age, he toured the country for years with various stock companies and won attention as one of America's most capable actors. His performance in the Broadway production, "The Torch Song" was so outstanding that Hollywood summoned him for important screen roles, and since his introduction to movies audiences, he has gained a huge following among the fans. His more recent pictures include: "42nd Street," "Footlight Parade," "Gold Diggers of 1933," "The World Changes," "Lilly Turner," "The Silk Express," "The Life of Jimmy Dala and "The Crooner."

ALLEN JENKINS

Allen Jenkins, one of the rare comedy characters of the screen, was born in New York City. He turned to the stage when a boy and has been linked with the theatre ever since.

He started as a chorus boy, playing in the same show with James Cagney. After three years in the chorus, he attended dramatic school and branched out as a character actor. He played in many Broadway successes, including "Blessed Event," "What Price Glory," "The Last Mile," "Rain" and "Five Star Final."

Last season he played in an even dozen pictures for Warner Bros.-First National, with whom he is under contract. The more recent include "The Silk Express," "The Mayor of Hell," "The Keyhole," "Mind Reader," "Blondie Johnson," "42nd Street" and "Bureau of Missing Per-

LYLE TALBOT

Steeped in the atmosphere of the theatre since infancy, it is not surprising that Lyle Talbot should early take up theatricals. He was born in Pittsburgh where his father was operating a stock company and made his first appearance under his father's direction when sixteen years of age, as a magician. After several years in stock and in the Little Theatre field, he was signed by Warner Bros.-First National for a role with Douglas Fairbanks, Jr. in "Love Is a Racket." Since then he has appeared in many outstanding productions under the Warner Bros.-First National banner including "Ladies They Talk About," "20,000 Years in Sing Sing," "The Blue Moon Murder Case," "Three on a Match." "She Had to Say Yes" and "Mary Stevens, M.D."

GLENDA FARRELL

Glenda Farrell was born in Enid, Oklahoma, and made her debut on the stage as Little Eva in "Uncle Tom's Cabin" at the age of seven. With the exception of occasional pauses for education, she has been on the stage ever since, spending most of her life, as she expresses it, in a trunk.

She was a member of the Brissae Stock Company of San Diego, the Morosco Company of Los Angeles, and the Alcazar in San Francisco. From there she went to Broadway where she played in such successes as "Divided Honors," "Love Honor and Betray," "The Rear Car" and "Skidding." Her last stage play was "Life Begins" and her work was so outstanding she was selected by Warner Bros .-First National to play the same part in the picture. This brought her a long term contract.

Her chief interest is now centered in pictures and she has played with success in "I Am a Fugitive From a Chain Gang," "The Match King," "Grand Slam," "Central Airport," "Girl Missing," "The Keyhole," "Mary Stevens, M.D." and "Bureau of Missing Persons."

RUTH DONNELLY

Ruth Donnelly was born in Trenton, N. J., a niece of Mayor Fred Donnelly of that city, who has the long distance record of holding down that chair for twenty-two years.

She was trained for the stage from childhood and started her theatrical career in the chorus with Ina Claire in "The Quaker Girl." She was with George M. Cohan for four years and played comedy leads with Broadway shows for many seasons before entering pictures.

Miss Donnelly went to Hollywood a little more than a year ago, appearing in minor roles in several pictures. Her first distinctive hit came with her role in "Blessed Event," after which she was signed by Warner Bros.

Her recent pictures include "Female," "Footlight Parade," "Bureau of Missing Persons," "Goodbye Again," "Private Detective 62," "Lilly Turner," "Hard To Handle," "Employees' Ladies Entrance. About" and "Ever In My Heart."

Screen Records

JOAN BLONDELL-"Footlight Parade," "Gold Diggers of 1933,"
"Goodbye Again," "Blondie Johnson," "Lawyer Man," "Central Park."

GLENDA FARRELL-"Bureau of Missing Person," "Mary Stevens, M.D.," "The Keyhole," "Central Airport," "Girl Missing," "Life Begins," "The Mystery of the Wax Museum."

GUY KIBBEE-"The World Changes," "Footlight Parade," "Lilly Turner," "The Silk Express," "Gold Diggers of 1933," "42nd Street."

LYLE TALBOT-"Mary Stevens, M.D.," "She Had To Say Yes," "Girl Missing," "The Life of Jimmy Dolan," "Ladies They Talk About."

ALLEN JENKINS-"Bureau Missing Persons," "The Silk Ex-press," "Mind Reader," "The Keyhole," "Mayor of Hell," "Blondie Johnson."

FRANK McHUGH-"Footlight Parade," "Lily Turner," "Elmer the Great," "Parachute Jumper," "Ex-Lady," "Grand Slam," "One Way Passage."

RUTH DONNELLY-"Footlight Parade," "Bureau of Missing Persons," "Goodbye Again," "Private Detective 62," "Lilly Turner."

RALPH INCE-"You Said a Mouth-

ful," "The Tenderfoot," "State's "The Mouthpiece," Attorney," "Men of America." Devils."

MAUDE EBURN-"Ladies They Talk About," "Stranger in Town," "The Reckless Age," "The First Year," The Trial of Vivienne Ware."

GEORGE COOPER-"Forbidden Trail," "Uptown New York,"
"Flames," "Sky Devils," "Laughing Sinners," "Paid," "Gentleman's Fate."

RAY ENRIGHT (Director)-"The Silk Express," "Blondie Johnson," "The Tenderfoot," "Play-Girl," "Scarlet Pages," "Dancing Sweet-

Publicity—Advance

your 1st story

Joan Blondell Heads **Bang-up Comedy Cast** In "Havana Widows"

Put Joan Blondell, Glenda Farrell, Guy Kibbee, Frank McHugh, Ruth Donnelly and Allen Jenkins together in one picture and it's bound to spell comedy. First National has grouped this sextet of sparkling fun makers into its latest comedy drama, "Havana Widows," which comes to the

theatre on ... to this sextet Lyle Talbot, as the handsome leading man, plus spark-ling, snappy, typical Joan Blondell-Glenda Farrell dialogue and you have a rare combination.

The screen play, which is an original by Earl Baldwin, concerns the adventures of two Broadway chorus girls, Joan Blondell and Glenda Farrell, who go to Havana to pick themselves a couple of millionaires to shake down for breach of promise money. They had been led to believe that Havana was simply flooded with rich suckers waiting to be taken for easy money.

The entanglements into which they get themselves with Guy Kibbee as the "millionaire" sucker form the basis for the hilarious situations.

Lyle Talbot, as the son of the supposed millionaire, plays the romantic lead who meets and falls in love with one of the girls, Joan Blondell, who is trying to trim his father.

The scenes are photographed against a colorful background which takes in the famous bar rooms, hotels and night clubs of the resort town with the exotic Cuban Rumba dance presented by a score or more of beautiful dancers.

Other fun makers in the cast besides those already mentioned include Hobart Cavanaugh, Ralph Ince, Maude Eburne, George Cooper, Charles Wilson and Gary Owen. Ray Enright directed.

your 2nd story

6 Star Comedy Cast **Puts Hilarious Note** In "Havana Widows"

Six stellar comedians appear in the cast of the First National picture, "Havana Widows," which Theatre comes to the They are said to give the picture such an unusual comedy twist as to make it one of the most hilarious funmakers the screen has seen in many

Joan Blondell and Glenda Farrell, two of the most sophisticated wisecrackers of the screen, as the two they plan to shake down, head the cast.

The other four scintillating comedians include Guy Kibbee, Allen Jenkins, Frank McHugh and Ruth Donnelly. With Lyle Talbot playing a straight role as the hero of the piece, and making a perfect foil for the broad comedy roles, the cast is an unusually excellent combina-

Other members of the cast are also well known players and include Hobart Cavanaugh, Ralph Ince, Maude Eburne, George Cooper, Charles Wilson and Gary Owen.

The plot of the story by Earl Baldwin concerns the somewhat shocking adventures of two Broadway gold diggers who set out to make money by the old-time badger game. It is treated in such a humorous vein and carries so much sparkling dialogue, however, that the shock situations are turned into riotous laughs.

greatly to the hilarity of the piece. picture.

Falling for a Havana Widow



Handsome Lyle Talbot cannot resist the charms of lovely Joan Blondell as she cavorts her way through her latest comedy sensation, "Havana Widows," coming to the Theatre. Glenda Farrell, Frank McHugh, Allen Jenkins and Guy Kibbee are in the supporting cast.

Mat No. 4 Price 10c

your 3rd story

as Chorine Refuses Denied 15 Years Ago to Show Shapely Leg

Believe it or not Glenda Farrell, who possesses a pair of the shapeliest limbs in Hollywood, does not like to appear in pictures with more than her ankles showing. Yet in her latest First National comedy drama "Havana Widows," which comes to the Theatre Glenda waived

her reluctance to showing her legs, because the script called for it.

After director Ray Enright had pointed out to her that the opening scenes were supposed to show a line of burlesque girls, with Glenda playing one of the girls, Glenda agreed to don tights provided the shot was a long shot—that is, taken from a distance. When you see this scene in "Havana Widows" upon the screen, you won't be able to pick out Glenda Farrell until the Broadway chorus girls on a quest camera moves in for a close-up. for millionaires in Havana whom then you'll see Glenda from the they plan to shake down, head the waist up, wisecracking with her neighbor in the line, Joan Blondell.

Glenda explained her inhibitions against showing her legs as being due to the fact that her entire stage training has been along straight dramatic lines. She has never appeared in a musical comedy and consequently never had occasion to "strip" as appearing in abbreviated costumes is commonly called in the vernacular of the stage.

In "Havana Widows," Joan Blondell and Glenda Farrell appear as two chorus girls who become disgusted with the undue demands made upon their time by the manager and decide to go hunting for millionaires in Havana. They are out to snare a couple by hook or crook. Their adventures rock and shock Havana. Others in the cast include Lyle Talbot, Guy Kibbee, Allen Jenkins, Frank McHugh and Ruth Donnelly, all but Talbot being known as splendid comics. Earl Ray Enright has given a unique Baldwin wrote the screen play and twist to the direction which adds the snappy dialogue heard in the

your 4th story

Glenda Farrell Cast Joan Blondell's Wish **Granted in New Film**

Fifteen years ago, Joan Blondell wanted to wear a certain stage costume which her mother refused to let her wear. Joan never forgot that costume.

In "Havana Widows," her latest First National comedy drama, which comes to the Theatre ..., she plays

a burlesque chorine who quits the troupe to dig gold in the joy spots of Havana.

The opening sequences of the pic-

your 5th story

40 Burlesque Queens Talbot Acts as Foil Shake Shapely Legs To Joan Blondell In

Forty Hip-Hip-Hooray girls shake mean legs at the bald-headed row in "Havana Widows," a First National picture which comes to the Theatre on

This is a night at Borsky's Burlesque and comprises a hilarious opening scene for this new comedy-

The forty beauties of the burlesque are headed by Joan Blondell perfect foil for Blondell. and Glenda Farrell. While they furnish four perfectly shaped legs and loads of fun for the edification of the audience, it is no laughing matter for the girls, however, for after the show Miss Blondell is given a week off because she refuses to show her figure at a club smoker and Miss Farrell is fined five dollars of her meagre salary for scratching her back during the

Disgusted with the life, the girls decide to quit and go to Havana in search of millionaires to fleece. But in the working out of their scheme the two burlesque queens get into a peck of trouble that rocks the Cuban capitol.

Other members of an exceptional comedy cast include Lyle Talbot, Allen Jenkins, Frank McHugh, Ruth Donnelly, Hobart Cavanaugh, Ralph Ince and Maude Eburne. Earl Baldwin, who wrote the screen play, has filled it with snappy, wise cracking dialogue as well as unique and humorous situations. Ray En-

ture show her and Glenda Farrell lady's opening costume. It conbackstage at the burlesque house, bemoaning the trials and tribulations of show business. She needed a costume thoroughly typical of the environment a costume that would set her apart at once from the upper reaches of the life theatrical and identify the brand of show in which she worked.

Joan offered an idea-which the wardrobe department accepted with alacrity. Once, when Joan was a child touring in vaudeville with her parents, a former star of burlesque rious comedy written by Earl Baldplayed on the same bill with them. Joan remembers the astonishment Guy Kibbee, Lyle Talbot, Allen which, even at that tender age, she

your 6th story

In "Havana Widows" 'Havana Widows' Film

Joan Blondell and Lyle Talbot form an unusually fine romantic comedy team in "Havana Widows." the First National comedy drama which comes to the ... Theatre on

The blonde Blondell plays a strictly comic role while the handsome dark complexioned Talbot plays his role straight, making a

This is the first time the two have played opposite each other in the leading roles. It is also one of the few times that Talbot has been cast to play a leading romantic role, his lot usually being that of the villain. Miss Blondell, who plays a straight, comic, or romantic heroine with equal facility, in this picture is a wisecracking combination of all

As a gold digging Broadway chorus girl in Havana on the hunt for millionaire suckers, Miss Blondell with her pal, Glenda Farrell, create more spontaneous laughs than is usually found in half a dozen comedies.

The screen play by Earl Baldwin gives a unique twist to the old badger game that takes it out of the serious class and into the realm of snappy comedy.

Other members of the cast include Guy Kibbee, Allen Jenkins, Frank McHugh, Ruth Donnelly, Hobart Cavanaugh, Ralph Ince and Maude Eburne. Ray Enright has given the picture clever handling in his direction.

sisted of pink fleshings, a few enormous sunflowers and a large butterfly topping the blonde head. She wanted one just like it-a craving which her mother did not approve.

But all good things come finally to those who wait. Joan described this costume to the First National wardrobe department. They duplicated it. And now, 15 years later, she had a chance to wear it in "Havana Widows," which is a hilawin. Others in the cast include Jenkins, Frank McHugh and Ruth felt on first seeing this worthy Donnelly. Ray Enright directed.

The Start of Another Cuban Revolution?



the Mat No. 7 Price 10c

Advance Features

Hilarious Comedy Couple

Together for First Time in "Havana Widows" Although for Years With Same Movie Company

T may seem hard to believe, but Joan Blondell and Glenda Farrell, long engaged by the same motion picture company and working simultaneously in the same studios, have never appeared in the same production until teamed for "Havana Widows," the First National picture which comes to the theatre on

Now it is a rare thing for stars to play together even though they work for years at the same studios, although occasionally this does happen in the case of an all-star picture. It is even rarer for a star and a featured player working on the same company lot not to be cast in the same production at some time or other.

But Joan a star and Glenda a featured lead, had never played together although the former has been with the Warner Bros.-First National company for more than three years while the latter is now rounding out her second year with the same concern. There was a reason for this. Usually contrast in characters is most desirable and the two are temperamentally too much alike. Both Joan and Glenda are smart, wise-cracking, sophisticated individuals who know all the answers, so to speak.

Then along came "Havana Widows" in which two such characters were needed. These are the two most important roles in the production, the picture deviating from the usual fare in which a male and female player have the outstanding roles. The romantic male lead, a part played by Lyle Talbot, is important, naturally, but this is a straight role in a comedy production in which the love interest is incidental and subordinate to the comedy characterizations.

Two sophisticated girls, showgirls who had been around, were needed for the feminine leads and so it came about that Joan and Glenda were cast to play opposite each other. And they play practically all scenes together. Rarely are they seen separately.

They have the roles of two Broadway burlesque queens with no scruples about taking over the unsuspecting male for all they can get.

along comes an old chorine pal dressed in the latest glad rags to tell them that she has just returned from Havana where she has taken a millionaire to the tune of sixty thousand dollars by the breach of promise method.

Informed that the Cuban resort is ridden with millionaire suckers just itching to be plucked, they are on their way, after shaking down a boy friend for \$1500. as a grub stake. Discarding the breach of promise method as too long and too tedious a process, they embark on a get-rich-quick scheme of shaking down the suckers by the badger

Their adventures in this line of sport lead to situations that are hilariously funny.

Never has there been a more potent team of wise crackers cast together in a picture than Joan and Glenda. Their repartee and snappy dialogue, together with unusual and surprising situations, are said to be comical enough to make a pompous church deacon roll in the aisle with laughter.

The two girls are supported by some of the cleverest comedy players of the screen, with Frank Mc-Hugh as the girl's counsellor, whose steady job is hoisting drinks at Sloppy Moe's bar with law as his avocation. Allen Jenkins, gunman bodyguard to a gambler, is the New York boy friend whom the girls make for their grub stake.

Guy Kibbee is the sucker, supposed to have a million kicking around in his jeans, while Ruth Donnelly has the role of his shrewish wife. Other important parts are played by Hobart Cavanaugh, Ralph Ince, Maude Eburne, George Cooper, Charles Wilson and Gary

The picture was directed by Ray The two are having a rough time Enright, from the screen play by in a cheap New York show when Earl Baldwin.

Blondell and Farrell Form Lyle Talbot Finally Gets Cast For Romantic Lead

After Two Years of "Heavy" Screen Roles, Wins Chance as Romantic Lead in "Havana Widows"

■IS good nature got him out of heavy roles!

Lyle Talbot had been a comedian on the stage of the old Hartman Theatre in Columbus, Ohio, and in other places, before he came to Hollywood.

But his first role in pictures was as a heavy.

It was rather interesting-because the screen test Lyle took for the picture was one containing lines from a play written

about the First National executives Lyle was to play for. He didn't know this until afterwards.

When he did learn of it-when he learned that the play he had used to test himself with was one written by First National publicity man about the very studio he had gone to work for-Lyle laughed. And didn't mind so much that they had cast him, right off the bat, in a heavy role.

His first heavy role wasn't to be his last, either. He did it rather well-rather better, in fact, than the general run of heavies in that studio had been accustomed to doing-and it got him catalogued as a heavy.

He played heavies in ten pictures before they found that he was an excellent leading man.

Then came his chance to play leads. He played a lead opposite Loretta Young in "She Had To Say Yes." He played a lead opposite Kay Francis in "Mary M. D." The studio fully believed it had gauged him right at last.

In Talbot, they had-rather unexpectedly-a new leading man.

His classic profile, ready smile, good build and general freshness of appearance made him a sure bet.

Leading men aren't the easiest thing in the world to find. The studio was pleased. It was still more



Lyle Talbot, one of the stars of "Havana Widows," comingto the Theatre. Theatre.

Mat No. 5 Price 5c

pleased when it learned, quite by accident, that Lyle could sing, although Talbot isn't required to show his vocal ability in "Havana Widows."

A leading man who could sing was a find, indeed, especially now that musical pictures are all the rage.

But, more recently, the studio has had a chance to again weigh this Lyle Talbot in the balance, and wonder speculatively whether he isn't, after all, something more than a leading man.

Henry Duffy,, Los Angeles impresario, cast Lyle in the leading role in "One Sunday Afternoon" on the stage-in a role that was at once heavy and sympathetic. One of the most difficult roles of the modern stage, in fact.

And Lyle knocked it for a row of brass-lined mustache cups!

He kept the old El Capitan Theatre open for four weeks with a play that no one thought would last more than one in the movie capital.

On Lyle's home lot now they've come to the conclusion that Talbot is a real all around actor whose talents are not limited merely to "heavy" or leading man roles.

You may expect parts a-plenty for Talbot, all of added importance. Just now he's playing with Joan Blondell, Glenda Farrell, Guy Kibbee, Frank McHugh and others in "Havana Widows," a picture comedy drama by First National which comes to the..... Theatre

.. The part gives him a chance for a little comedy and a little leading man variety.

Villain — screen lover — comedian. How far will Lyle Talbot go now?

His good nature in accepting any part given him has carried him from heavies to leads.

Partly it depends on Lyle. Partly it depends on the parts he gets.

His part in "Havana Widows"

would seem to point to romantic leads, for while he takes part in the comedy situations of the uproarious picture, his is the sympathetic role. His seriousness acts rather as a foil to the comedy. But Ray Enright, who directed the picture from Earl Baldwin's screen play, says Lyle can play

Joan Blondell

An Impertinent Portrait

By Carlisle Jones

TOAN Blondell once won a contest in Texas. She was chosen as the girl who looked most like Madge Bellamy, whose pic-"Miss Sandy" was about to be released there.

That was before the heroine of "Havana Widows," the hilarious First National comedy which comes to the... Theatre on, had thought of trying the movies as

She was managing a store at the

She won a bathing beauty contest, too, but that was another time-and in another state.

Not long ago Joan found what she considered the "perfect house." She was living in it at the time. So she and George Barnes, her cameraman husband, bought it.

And remodeled it-slightly.

She has never written a letter to an editor.

She can't get comfortable in a hammock.

She can tell a mushroom from a toadstool.

On the cook's night out Joan and George do not go out to dinnerunless, by chance, they have been invited out. Instead Joan cooks the dinner-and George eats it and likes

She has never carried a political poster on her automobile. Her cigaret lighters do not gen-

erally work. She doesn't like high polish fin-

ishes, nor cottage cheese, nor trees trimmed into "shapes."

She has never missed a train.

She can sleep with a light on. She has crossed the equator and

she has been in a shipwreck. She has ridden an elephant and she has had her nose frost bitten.

When Joan argues she is very

Encyclopedia Britannica will convince her she is mistaken.

Orchids are not her favorite flower. The wild rose is-but wild roses don't grow in profusion in

Joan likes rainy weather and she is not afraid of thunder storms.

She once threw stones into the Grand Canyon.

She can milk a cow.

She doesn't read shopping news. She plays Ping Pong. She is afraid of mice but not of spiders.

Once Joan turned in a fire alarm. It was a success-the fire department came but the barn burned down anyway.

She likes to watch towns out of Pullman windows at night. She likes the smell of popcorn, and Peter Arno's cartoons and new foods and strange foreign dishes.

She has been lost, and is frequently seasick when traveling. Doesn't believe much in luck . . . saves rubber hands . . . likes to trim Christmas trees . . . knows who "Moon Mullins" is . . . likes to ride a roller coaster.

She is not interested in child prodigies. . . . doesn't follow murder stories in the papers and she doesn't understand how the radio works.

Joan refuses to go up into high buildings unless it is absolutely necsure of her ground. Not even the to jump when she looks down from screen play by Earl Baldwin.

a great height. But she did manage to climb the Statue of Liberty.

She itches to straighten crooked pictures on other people's walls. She likes rocking chairs and bananas and flea circuses.

She is not superstitious about

She once caught a twenty-seven pound fish-and landed it herself.



JOAN BLONDELL Star of "Haana Widows" Mat No. 13

Price 5c

She can drive a model T Ford, she likes to color Easter eggs, she joins in the singing when she goes to church and she is apt to worry over dreams.

She sends out for a paper when to drive fast. . . . likes old book stores and watermelon and parades but she doesn't care for checkers.

Joan has been known to argue with policemen-about tickets for speeding. She was arrested on such a charge three times in one week.

She sometimes answers her own front door bell.

She reads biographies but dodges books recommended by critics. She has seen an oil well "come

She doesn't save old letters and

she is not afraid of the dentist. She has been thrown from a don-

key-but never from a horse. . has ridden on a dog-drawn sleigh.

She's been around-she has! As you will believe when you see her as a wise-cracking chiseler who romps through "Havana Widows" with the spirit and life of a frisky puppy. Others in the cast include Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins, Frank Meessary. Like many other people she Hugh and Ruth Donnelly. Ray Enhas an almost uncontrollable desire right directed the picture from a

Theatre beginning Mat No. 1 Price 10c

Joan Blondell and Glenda Farrell, two of the screen's most attractive blondes, team up in "Ha-vana Widows," First National's riotous story of two gold digging queens on the make for millionaires.

The picture will be shown at the

Havana's Best Widows

Current Publicity

"Havana Widows" Will Keep You Laughing Throughout

Joan Blondell and Glenda Farrell Immense in **Great Comedy of Two Gold Digging Chorines**

TAYBE it's just that comedy is so welcome in times like these—at any rate the present reviewer found himself almost rolling in the aisles at "Havana Widows," First National comedy drama, which opened at the theatre.

Here is a fast comedy that steps along from one hilarious situation to another at express speed, with the smartest dialogue and the niftiest lot of wisecracking we have heard in many a day.

Joan Blondell's well earned reputation for getting off the grandest sort of repartee, is enhanced by this tangy roistering comedy. Just imagine the flippant Joan Blondell and the equally flippant and clever Glenda Farrell, as two burlesque queens, who decide to blow the stage and go in for millionaire collecting in Havana on a large scale. They're out for the dough, and they don't care even if they have to resort to the old badger game to snare

If you were casting this picture could you possibly select anyone else but Guy Kibbee for the dumb money victim, selected for the plucking? Or Allen Jenkins as Herman the comedy gunman body guard for a "big shot" gambler? Or Frank McHugh as the hard drinking attorney who acts as the go-between after the gold diggers have compromised their victim? And when it comes to romantic interest, you'll have to admit that Lyle Talbot is just the handsome, capable one you'd want for the straight lead.

Well, you'll find that First National's casting director has anticipated your own selections and has given "Havana Widows," as perfect a cast of comedy players as you could tertaining picture, you're sure to en-

Mae and Sadie, that's Joan and Glenda, stumble onto the idea of going to Havana and looking for sappy millionaires, after one of their former chorine friends visits them looking like a million dollars. It seems the girl friend has just returned from the Cuban capitol where she had shaken down a millionaire for sixty thousand dollars with a threatened breach of promise suit. What happens to the girls in Havana, forms the basis for a succession of laughs in situations which if they had been less broadly played might have been termed risque.

Joan Blondell and Glenda Farrell are incomparable and carry off their roles with high honors. As we stated a couple of paragraphs back, the entire cast shows the same careful selection that has come to distinguish all Warner Bros. First National pro-

bining the fine elements of story,

Opening Day Story

Open Today at Record By Acting in With Joan Blondell Five Films at Once

For good natured, rough and tumble, catch-as-catch-can comedy, "Havana Widows," the First National picture which begins a engagement on

the screen of the Theatre today, is said to be the screen's undisputed champion.

Riotously funny and startling situations are created by Joan Blondell and Glenda Farrell. As two wise-cracking Broadway burlesque girls, they invade the Cuban capitol on a hunt for millionaire easy marks, whom they hope to compromise and shake-down for easy money.

Their decision to invade the Cuban capitol is reached after a former chorine friend had blown in on them looking the picture of prosperity. The friend's story that Havana was simply reeking with millionaires all anxious to be separated from their dough, leads Joan Blondell and Glenda Farrell to depart post-haste for Havana after first shaking down a boy friend for \$1500 for expenses.

There their mad adventures lead them into the most unusual lot of complications, which because they are played so broadly, result in one fast comedy situation after another.

Snappy dialogue has been injected into the screen play by Rian James. The comedy action is carried along by no less than six players who know how to strut their stuff. Besides Joan Blondell and Glenda Farrell these include Guy Kibbee, Allen Jenkins, Lyle Talbot, Frank McHugh, Ruth Donnelly, Ralph Ince and Maude Eburne. Ray Enright directed.

Ray Enright who directed from the screen play by Earl Baldwin, has kept the story moving at a fast, even clip and has succeeded in comcast and comedy into a decidedly en-

1st day of run

"Havana Widows" To Ruth Donnelly Sets

During the making of "Havana Widows," now showing at the Theatre, Ruth

Donnelly, an important member of the cast, was appearing in five pictures at the same time at the Warner Bros.-First National studios. That establishes a new record for a featured player, even in these days of high-pressure production schedules.

In "Female," with Ruth Chatterton, she was playing a secretary. In "Ever In My Heart," with Barbara Stanwyck and Otto Kruger, she was wearing her hair tightly pulled back and leaving off the make-up for a prim New England maid-of-all-work.

In "Bureau of Missing Persons" she was the jovial receptionist guarding the gate at that same bureau. In "Footlight Parade," her role was that of the overbearing wife of Guy Kibbee-just as it is again in "Havana Widows."

Some of these five productions were finished before the others, naturally. But at one point or another all of them overlapped-at least so far as Ruth was concerned.

Joan Blondell has the stellar role in "Havana Widows," which is a snappy, wise-cracking comedy-drama of a couple of gold digging New York chorus girls on the hunt for millionaires in the Cuban capitol. Others in the cast include Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins and Frank McHugh. Ray Enright directed the picture from a screen play by Earl

Wanted - Two Suckers



Joan Blondell and Glenda Farrell, a bit down on the luck, are seen wishing for the traditional help-

2nd day of run

4th day of run

Only Straight Role Three Scenes While in "Havana Widows"

Lyle Talbot played characters and heavies for so long that when he was put in "Havana Widows," the First National picture now showing as the only "straight" part in the picture, he felt that his regenera-

tion was complete.

He played his first straight part, or male lead in "She Had To Say Yes," and followed it with a lead opposite Kay Francis in "Mary Stevens, M.D." But he really never felt that he had changed from heavies to straight parts until he got his role in "Havana Widows."

If everyone in the picture but yourself, he contends, is either a comic or a heavy, as are Joan Blondell, Glenda Farrell, Frank Mc-Hugh, Ruth Donnelly, Guy Kibbee and Allen Jenkins-then there is no longer any doubt about what you are. You're a straight part.

"Havana Widows" is a hilarious comedy by Earl Baldwin, dealing with the somewhat daring adventures of a couple of Broadway burlesque queens on a millionaire hunt in Havana, in which they try to shake down their victims by a form of badger game. Ray Enright directed the picture.

Lyle Talbot Enacts Joan Blondell Made

On a Lost Hamburger

Orchids to Joan Blondell for the bravest deed of the year.

It happened on the set of "Havana Widows," the First National comedy now showing at the Theatre.

And it concerned a hamburger-Joan's-which somehow got lost. Joan had bought it right after dinner, an old habit of hers, and had eaten part of it. The rest of it disappeared.

Everyone, prop men and hairdressers and wardrobe people began a search. But no hamburger.

Joan's scene called for her to get into a Havana hotel bed. Despairing of the hamburger ever being recovered, she got into the bed.

The bell clanged, the lights went up, the cameras rolled, and all the machinery of a motion picture being made got under way. Just before the signal to start her lines, Joan raised a dramatic hand.

"Don't look for that hamburger any more"! she said. "It's under me."

Joan finished the take-and three others-on the hamburger.

The picture is a hilarious drama by Earl Baldwin, directed by Ray Enright. In the cast with Miss Blondell are Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins, Frank McHugh and Ruth Donnelly.

3rd day of run

Frank McHugh Pulls His Funny Drunk Act in "Havana Widows"

According to Frank McHugh, he has been doing his drunk act for fifteen years. It took Frank that length of time to get his act to the point where he could sit, stagger, flop and talk like a drunk and yet have his diction clear enough to be understood.

Frank got his first inspiration for play by Earl Baldwin.

the act, he says, when he was touring the tank towns with his father and family, all of whom were actors. When he didn't have anything to do, he would sit, he says, in the little town hotels, watching the drunks in action.

There's only one time when you should never try to "act" like a drunk, he contends. And that's when you're really drunk. McHugh brings one of his most

amusing characterizations to the screen in First National's comedydrama "Havana Widows," now play-bee, Lyle Talbot, Allen Jenkins and Ruth Donnelly. Ray Enright directed the picture from a screen

5th day of run

One Experience With Woolen Underwear Is Too Much for Kibbee

Guy Kibbee is all ready to go on the warpath.

This "turn-back-the-clock" movement to 1900-and earlier-in women's fashions, and men's as well, has Guy plenty worried. And not only worried, but sore—good and sore.

It's not the women he's worried about. They can dig up all of grandmother's dresses they please and strut in them to their hearts' con-

As far as men's clothes are concerned, Guy will stand for a lotpeg-top trousers, short tight coats, snub-nosed shoes, even fancy waistcoats and beaver hats.

But there's one garment at which Guy draws the line. If they tell him he's got to go back to that, his hat's in the ring—for keeps!

That's one-piece, ankle-length, woolen underwear. The old-fashioned union suit, in other words.

Maybe you think Guy is crying before he's hurt. So we'll let you in on a secret.

All through "Havana Widows," the First National comedy-drama now showing at the . Theatre, Guy plays the role of Dea-

con Jones with Joan Blondell, Glenda Farrell, Frank McHugh, Lyle Talbot Allen Jenkins and Ruth Donnelly. Guy sweated and suffered in a union suit of woolen underwear.

The story describes Deacon Jones as the kind of an old sport who still wears woolen union suits. And there was nothing for Guy to do but sacrifices his personal feelings on

So he agreed to wear the union suit, like a penitent putting on a hair-shirt, and sweltered under the lights in a union suit during the making of "Havana Widows." But you'll never get him to wear the garment unless he happens to go to the North Pole on location.
"Havana Widows" is a comedy-

drama about a couple of gold diggers in Havana on a hunt for a couple of millionaires. The picture was directed by Ray Enright.

Aw - C'mon!



An irresistible invitation from Glenda Farrell and Joan Blondell to see their comedy hit, "Ha-vana Widows," now play-

ing at the
Theatre.
Mat No. 6 Price 5c

Current Features

Scene From Strand Hit



Looks like the "Havana Widows" will even steal your drink if you don't look out. Glenda Farrell is seen here in an episode from the picture of the same name, now playing at the Theatre. Joan Blondell, Allen Jenkins, Frank McHugh, and Guy Kibbee are some of the stars in the cast. Mat No. 8 Price 10c

Joan Blondell Is Heroine Even To Her Hairdresser

Star of "Havana Widows" Called Most Natural And Most Genuine Person in Hollywood

ORKING on the "no-man-a-hero-to-his-valet" assumption, the motorman of these paragraphs approached Miss Ruth Pursley, hair-dresser to Miss Joan Blondell, on a First National set during the production of "Havana Widows," a hilarious comedy drama now showing at the

Miss Blondell was working in a typical Blondell scene, full of action and smart chatter, and the popular Blondell mannerisms. Glenda Farrell was in it, too, and Allen Jenkins, Guy

Kibbee, Lyle Talbot, Ruth Donnelly and Frank McHugh. It shouldn't be difficult to imagine what sort of scene it was-even to picturing Frank drunk, and trying to open a bottle on the door handle of the room in which Miss Blondell and Miss Farrell, in negligee, were seeking a little peace and quiet.

The blonde Miss Pursely was sitting beside the only vacant seat on the set, off to one side.

Within five minutes, she was talking about dressing Miss Blondell's

hair, and how she liked her. The last statement seemed unusual enough to warrant some elaboration. Asked for her reason for liking her,

"Honey, I don't have to. When I like 'em, I like 'em, and I don't have to have reasons.''

In any other society in the world, Tough electricians yell at equally tough set men, "Dolling, would yuh mind shiftin' dem chairs''? It's the idiom of the art.

But by degrees, the reasons were

The hairdresser was an observant young woman. She had known Joan for a matter of three or four years, in the intimate way a hairdresser knows an actress-which is to say, for some sixteen or seventeen hours a day for an average of forty weeks a year.

"No one else can get away with what she does," said Miss Pursely, admiringly. "Gee, she could walk into Buckingham Palace, and they'd like her just as we do. She could go down to Main Street, too, and they'd love her. She's the most natural person in the world. She does exactly as she pleases, and what she does always pleases everyone else. I suppose it's because she's so unselfish.

"I've worked for a lot of actresses, Francis, Chatterton, Diet- than that.

rich, MacDonald, Bennett; but I've never seen anyone like Joan."

This admiring statement was suddenly and strangely corroborated.

Ray Enright, director, walked by. He had just asked Joan to do something, and Joan had complied without a murmur. This caused Mr. Enright to murmer:

"I wish they were all like Joan Blondell."

"You bet, she's regular," Miss Pursely went on.

This was getting a bit tiresome. "Isn't there anything about her you don't like?", she was asked.

The hairdresser must have been thinking of something else. She didn't answer for moment. Then the question, which had been loafing in her unconscious, jumped up into her conscious thought.

"What? Oh, I guess so, if you you can shy a little when anyone want little things. I could kill her calls you "honey." On a motion for putting her hands on her hair picture set, the appellation is prac- like that all the time, just after I've fixed it.

> "And she eats too many hamburgers. Say, if she really took time to eat, she'd get big, really big. She never eats a regular meal. She just eats between meals, but that's just about all the time. I guess you could say I didn't like that about

"But that's not really important, is it? I don't suppose, with Joan, it would make any difference if she did get fat. People would like her just the same. Everyone likes her. George is crazy about her."

"George" "George Barnes, her husband. I guess you could call them the happiest married couple in Hollywood. I do, anyhow. I've been to her home several times. Joan has whoever she likes-she doesn't just invite people

who can do her good to her house. And she treats 'em all alike-the heads of studios, stars-and people like me. I'd like to be just like her." Even a hairdresser to whom an

actress is heroine can't say more

Joan Blondell Won Toehold On Stage With Her Big Toe

Star of "Havana Widows" Attracted Attention of Producer by Parking Sore Toe on His Desk

OAN Blondell, First National's hottest little dynamo, who of theatrical fame, with a toe. Yes sir, a little big toe of her right foot, gave her her start. To it, Joan credits the toehold on her career, both literally and figuratively.

Her career started when Joan was very young. In fact, at the age of four months she was introduced to audiences when

her theatrical parents carried her on the stage of the Globe Theatre as the daughter of Peggy Astaire in The years "The Greatest Lover." sped by and after her schooling days Joan plunged into the theatrical work. She played tank towns in China with repertory companies, split weeks in Australia, one-night stands in Germany.

Then came the moment of the toe incident. Joan was on Broadway. She was broke, very broke. She needed work badly and when she heard that Al Woods, the producer, was signing people for a new show she hurried to his office. She couldn't hurry there fast enough to seek work. The sore toe delayed Joan. She finally arrived at the office and was told to wait in the

outer office. The toe continued to hurt - Joan continued to wait.

The toe won and Joan took off her shoe, then her stocking. She felt relieved and propped her foot on the desk. When Woods rushed from his office with the intention of hurrying through the outer office to the street, he stopped short at the sight of a blonde girl with a bare foot sticking high over the ink

"What's the idea?" he asked in astonishment.

Brazen Attitude Won

"Sore toe. It hurts," came the brief answer.

"Let me take a look at it," de-

clared the busy producer. "Hmmm-it is pretty bad," he said as he examined it, going on to treat the sore toe himself.

The girl's brazen, frank attitude struck Woods' fancy and thus did Joan win the role of the stuttering show girl in the Chicago company of "The Trial of Mary Dugan." That proved to be the turning point of her career - her "toehold" on the ladder up which she has climbed to stardom

After Joan finished in "The Trial of Mary Dugan" came parts in "Maggie The Magnificent" and "Penny Arcade." She was playing in the latter when it was bought by Warner Bros. for the screen and Joan was brought to Hollywood for the movie version, the picture being released under the title, "Sinner's Holiday." Another player in the Broadway production, "Penny Arcade," also came west for the screen version and found successa young Broadway player named James Cagney.

And all this accounts for the reason Joan has transposed the expression "toe that mark" to "mark that toe"-and she means the big toe of her right foot.

She ras risen from leading parts to stellar roles, her latest being in "Havana Widows," an uproarious comedy by Earl Baldwin. Others in the cast include Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins, Frank McHugh and Ruth Donnelly. Roy Enright directed.

Film Stars Discuss Topic Of Occasional Stage Work

Because of Different Techniques Stage Can Not Teach Screen Stars Acting, Says Frank McHugh

T was a sort of symposiac gathering of players on a First National set during the production of "Havana Widows," a comedy drama now starring Joan Blondell and Glenda Farrell at the Theatre. The conversation turned

players now working in motion pictures ought to return, every so often, to their old Alma Mater, the stage.

ally in agreement.

"It gives you a real feel of your ability again - something you've probably lost if you've been around Hollywood long," he said.

"Yes, and we owe it to the stage, too, just as Helen says," chimed in Glenda Farrell, who came from the stage, and has been begging for a chance to return to Broadway to do one of the half dozen plays that are waiting for her there. "It gave us our start. It's our Alma Mater and we ought to go back to it occasionally."

GLENDA FARRELL Who laughs her way thru Havana Wid-

Mat No. 14

Joan Blondell wasn't so altruistic, but she was heartily in agreement.

"I like to work on the stage," she said. "After all, if you're an actor or an actress, where else can you get the "kick" out of your job that you can get from working before an audience? Certainly not in pictures." Joan was emphatic.

Only Frank McHugh had remained

Frank began his work on the stage sometime ago-before any of the others, in fact-working with his father in barnstorming one night bits, in vaudeville, and, finally, on the New York stage.

Everyone waited, of course, to hear what he would say to the dictum of

"It's a lot of poppycock," he said at last.

on the statement by Helen Hayes to the effect that all ex-stage

Lyle Talbot had just finished a highly successful run on the local stage in "One Sunday Afternoon," so he was enthusiastic-

> the others, but he cut them short. "Lot of Poppycock!"

"But, Frank-" began some of

"It's a lot of poppycock," he repeated. I've got an old uncle who always used to say that 'cows off yonder have longer horns'. He was right. You're all seeing the stage through the rosy glow of the 'good old days'. The good old days! Why, they're right in your lap! The good old days on the stage never existed. You think it was your cradle and your school and your dear old mother, do you? Well, it wasn't. It took the last ounce of your time and strength. It made you play week after week in plays you didn't like. When you got a good one, it died on you, and you were probably out of work for weeks, maybe years.

"Broadway? Where does Broadway get the idea that it constitutes the theatre anyway? How many people have played on Broadway for longer than a year or two? Maybe a handful. I spent fifteen years working up to the place where I could play three years on Broadway. But not because it was my cradle or teacher. I wanted to play on Broadway because it paid me more money. I play in pictures now for the same reason.

"What can you learn from the stage any more? Picture and stage acting are two entirely different things. You might as well hope to learn how to play golf by practising tennis."

"Mercenary old Frank," pouted Glenda.

"Not at all," said Stanley Logan, dialogue director on the picture, and former stage director of many hits. "Frank's absolutely right. I stayed with the stage-we all did-until it practically folded up on us. Why

should we go back? They're two different things, pictures and the stage, and this is the day of pictures. The day of the commercial theatre is done. The art theatre is another matter. The art of the theatre is as old as civilization, and will certainly last. But the commercial Broadway theatre, or London theatre is another thing. Here's Charlie Cochrane telling Basil Dean the same thing."

Logan produced a copy of the London Observer and read from an article in which Mr. Cochrane did, indeed, advise Mr. Dean to that effect.

"The acting technique and the dramatic form of each are poles apart. I can see no other than a superficial relation between the stage and the screen,' " he read.

What effect this pronunicamento by one of London's greatest stage producers had on the four actors in First National's comedy drama "Havana Widows," unhappily, no one will ever know.

For just then they were called back into the scene to do another shot, and the symposium was, for the time being, at any rate, at an end.

The four players, together with other members of the cast, including Guy Kibbee, Allen Jenkins and Ruth Donnelly, went back to clowning before the camera for "Havana Widows," one of the most hilarious comedies ever screened. Ray Enright directed the picture from a screen play by Earl Baldwin.

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Are you getting your copy of the weekly news service sented by Warner Bros.? If not, you are missing out on a crack service which is offered you free of charge. This bulletin presents the latest news from the Warner Bros.-First National studios, dealing with pictures in production -Hollywood previews-and about everything you should know about the coming product. It is called "WHAT'S HAPPENING ON THE WARNER-FIRST NA-TIONAL LOT."

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Current Shorts

Glenda Farrell Swears Off on Kidding Habit

Glenda Farrell, who has one of the leading roles with Joan Blondell in "Havana Widows," a First National comedy-drama, now at the Theatre, has sworn off kidding. She's discovered that she does it, not wisely but too well. People who should, but don't understand the peculiar rapid-fire humor prevailing in the show business, have taken her literally, as she has discovered to her embarrassment, and occasionally to her cost. However, as she is Irish, you can expect Glenda to relax sufficiently to have her little joke now and then. Especially when Frank Mc-Hugh or Guy Kibbee are around.

Blondell Springs Neat Pun on Spinster Friend

A spinster friend of Joan Blondell, who was playing a bit with Joan in her latest First National comedy-drama, "Havana Widows," now at the Theatre, told her with much trepidation of how she had been accosted on the street by a strange man.

"What did you do"? asked Joan. "I called a policeman," said the spinster.

"You did!" said Joan. "Why didn't you call a minister?"

Joan Blondell Abandons Her Baby Raising Plan

Joan Blondell, rumored to have contemplated deserting the films to "raise babies for husband George Barnes" immediately upon completion of the First National picture "Havana Widows," which comes to the Theatre on..... has abandoned the idea, at least for the present.

Blondell Has Huge Car; Goes to Work in a Ford

Joan Blondell, who has the leading role in "Havana Widows," the First National picture now showing at the Theatre, has just bought a new automobile. It is the second biggest car in Hollywood, lacking only three inches of being as long as the big black foreign car driven by Joe E. Brown. Joan, however, drives a Ford to and from work at the studios.

Prince of Wales' Valet Now With Lyle Talbot

Lyle Talbot, who plays a leading role in "Havana Widows," now at has for a valet a young Scotchman who once acted in the same capacity for the Prince of Wales. The valet came to Hollywood and worked for an actor before Lyle found him. He complained that, while he didn't mind helping make a lot of guests happy, he disliked very much carrying them home. As Lyle doesn't give wild parties-his valet went to work for him.

Guy Kibbee Once Played In Stock for \$40 Per

Guy Kibbee, who is one of the stellar lights in the First National comedy-drama, "Havana Widows," now at the Theatre, recalled that eighteen years ago he had a job as a comedian with a well established stock company playing cities in the middle west. He was making \$40 a week-and that he firmly believed, then was the limit of his probable success as an actor.

Glenda Strongly Refuses To Show Her Legs In Film

Glenda Farrell, who stars with Joan Blondell in "Havana Widows," laugh-riot now playing the the Theatre, is known as one of the loyalest troupers in Hollywood. There's nothing that Glenda won't do, if she thinks that it is for the best interest of the picture and the cast.

But in making "Havana Widows," Glenda was forced to balk. She doesn't like to have pictures of her legs taken. And so when she played the sequence as one of the burlesque queens, she flatly informed Director Ray Enright that there would be no close-ups of her pedal extremities taken. And, believe it or not, Glenda Farrell has two of the shapeliest legs in Hollywood!

Havana Widows on the Spot



Joan Blondell and Glenda Farrell are taken a bit aback when Allen Jenkins accuses them of having walked off with his money. This is but one of the many hilarious scenes in First National's all-star, all-laugh hit, "Havana Widows," now playing at the

Mat No. 2 Price 10c

Star Cast in "Havana Widows"













This prize group of screen comics cavort through the new First National laugh riot, "Havana Widows," now playing at the Theatre. Reading from left to right, we see in the top row, Guy Kibbee, Ruth Donnelly, and Frank McHugh. In the bottom row, pretty Joan Blondell, Allen Jenkins, and flippant Glenda Farrell.

Mat No. 9 Price 15c

Advance Shorts

Wild Cuban Riot Seen in 'Havana Widows''

If anyone wants to get an idea of a Cuban riot it is only necessary to see the First National comedydrama, "Havana Widows," which comes to the Theatre on is not a newsreel of the recent fighting at the Cuban capitol, however, but a riot started by two taxi drivers when their machines crash. But it brings out the entire police force and the fire department before it is quelled. Coincident with the fight it lands Joan Blondell and Glenda Farrell, two Broadway chorus gold diggers, in the hoosegow, together with Frank McHugh, Allen Jenkins, Ruth Donnelly and Guy Kibbee.

Glenda Farrell One of Saturday's Play Girls

Glenda Farrell, who is one of the "Havana Widows" in the First National picture of that title, which opens at the Theatre on, is the last word in screen sophistication, but has never gotten over the Saturday night habit. No, it's not the bath. She never fails to find some kind of excitement for that night. If she isn't invited to a party or isn't giving one herself, she finds some congenial soul and starts out to stir up the neighbors.

loan Blondell Admits Winning Two Contests

Joan Blondell, star of the First National comedy-drama, "Havana Widows," which comes to the Theatre on, admits to having won two contests as a young girl. One was when a theatre gave her a prize as the one girl in all Texas who looked most like Madge Bellamy. The other was a bathing beauty contest in California.

Ralph Ince's Joke Led To Added Funny Scene

Allen Jenkins doesn't mind taking a ducking for his art's sake, but he says he draws the line at being half drowned. In "Havana Widows," the First National comedy-drama which comes to the Theatre on, he plays the role of a bodyguard who has incurred the anger of the gang leader, played by Ralph Ince. In a chase to escape his wrath, he falls into a lake on the studio lot, after diving through a pig pen and a chicken coop. Jenkins made the fall into the water, then found that he could not get up. His feet had caught in a portion of an old plays. At first no one took any tennis net lying on the bank. Ince, with a sardonic grin, had grabbed caught on and finished out the the end of the net so that Jenkins could not get up. He dragged Jenkins to the shore feet first, sputtering and choking. Director Ray Enright complimented him on making have reached Hollywood. It was a perfect comedy scene, that was not all in the script, but looked so funny that it was left in the

Director in Extra Role in "Havana Widows" Film

Ruth Donnelly says she knew the world changes, but she didn't ever know it changes quite so much.

Quite a number of years ago, when Ruth was a child star in motion pictures, and long before her later success on the stage with George M. Cohan at the latter's theatre in New York, she was directed by a certain well known director of the time at Universal known as Frank Crane.

Today Frank Crane is working as an extra in the First National comedy-drama "Havana Widows," which comes to the

comedy roles.

Theatre on....., with Miss Donnelly in one of the leading

Fortunate Break Helped McHugh to Win Success

Frank McHugh, important in the cast of "Havana Widows," which comes to the Theatre on, has

no illusions about that narrow margin that divides success from failure.

The play which first brought him to Broadway notice, and subsequently to a screen career, was called Excess Baggage." The show played the sticks without much success and then closed. Another management, however, took it over and brought it to New York. It opened on a Christmas night with ten other notice of it. Then suddenly it season.

If it were not for that Christmas night arrival on Broadway, Frank is convinced he never would just a lucky break that meant the difference between success and fail-

Lyle Talbot's House Fills Long Felt Want

Lyle Talbot, who has a leading role with Joan Blondell in the First National picture, "Havana Widows," which comes to the

Theatre on moved into the first house he has ever lived in. It is the former home of Sidney Fox, on Whitley Heights, Hollywood. Lyle was raised by his grandmother, who owned and operated a hotel. On the few occasions he lived at home with his father and mother, between road engagements, he was always in an apartment. On the road with stock companies, he lived in hotels, and since coming to Hollywood a year ago, he has lived in the same apartment. Now at last he has a house, something he has always longed for.

SNAPPY TEN MINUTE SKETCH STRONGLY SELLS PICTURE'S COMEDY!

Make a point of having the parts in this sketch played by local young folks. There is usually a drama group, and if not, then officials in young men's and young women's clubs, colleges and high schools, will put you in touch with theatre-minded youths. This is

always good for news stories in local paper, both before and after the broadcast, and it whips up interest in theatre, station, and the personalities of the players. The radio broadcast of your picture may be made a matter of community interest.

FOUR CHARACTERS

SADIE: New York chorus girl, on the sugar-daddy hunt. MAE: Her pal, like her in everything but nerve.

HERMAN: Mae's dumb gunman boy-friend, duped into staking their trip to Havana.

DEACON JONES: Bald, fat millionaire playboy.

Routine Station Announcement

followed by

ANNOUNCER: Friends, we're glad to be able to offer for your entertainment a sketch built around the hilarious action and dialogue of "Havana Widows," Warner Bros. First National picture which comes to the

Theatre next. The riotous comedy features Joan Blondell, Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins, Frank Mc-Hugh, Ruth Donnelly, Hobart Cavanaugh, Ralph Ince, George Cooper, Maude Eburne, Charles Wilson and Garry Owen. Ray Enright directed. This program has an added interest for (name of city) people because the parts are played by (names of local players, and of members of dramatic group, club or school, to which they belong.) Mr. (name of theatre manager or his representative) will now give a brief summary of the story, leading up to the opening of this sketch.

NARRATOR: Thank you (name of announcer). The merry mixup of "Havana Widows," ladies and gentlemen-grows out of the dissatisfaction with life of two New York burlesque show-girls - Mae and Sadie, who object to appearing at stag smokers. When a former member of the show, turns up in smart clothes and with scads of money, and explains that she got it as a settlement for a threatened breach of promise suit from a millionaire in Havana-and that there are lots more like him-Mae and Sadie decide to go to Havana. But how are they going to get there without any money. Well let's listen to them discussing this very important little detail.

SADIE: We got to beat it to Havana, Mae!

MAE: (sharply) How we goin'walk?

SADIE: We gotta go-We gotta

go while the gold rush is on!

MAE: Right, Sadie, but how?

SADIE: I don't know, but we're going! If a dumb cluck like her can go and make out all right-a couple of smart dames like us can take over the joint!

MAE: But-

SADIE: Listen, kid, we're getting older all the time! This is our last chance! We've got to do something! We've got to get to Havana, and start putting money in the bank. If we don't-in two or three years more, we'll be right behind the eight-ball!

MAE: (dryly) The seven-ball. There's no room behind the eight-

SADIE: We'll get the dough for the trip somehow! You leave it to me! I'll manage everything! (sudden bright thought) I'VE GOT IT! HERMAN!!!

MAE: (instantly chilling) Nothing doing. I've been trying to comb that mug Herman out of my hair for the last six months. should obligate myself to him! (as an afterthought) Besides-he's always broke!

SADIE: (looking from window)

Greek's place! Your boy friend Herman himself!

MAE: So what?

SADIE: I'll show you what!

MAE: Go to it, but count me out! That guy's my idea of nobody, going nowhere, doing nothing!

wrong. There's gold in them thar-(Doorbell rings fiercely three times) Say-raid that ice-box-there's a hunka cheese-bread and buttera bottle o' beer and-

(Bell rings again more fiercely)

MAE: (with disgust) Gotta feed the brute, huh?

SADIE: (opening the door) Why, hello, Herman-walk right in! Where you been keepin' yourself!

HERMAN: (tough-guy voice) Hi, Sade-How you makin' out Mae?

MAE: (curtly) Okay.

HERMAN: Not mad or nothin', are ya, honey?

MAE: What for? Here, sit down and pitch in!

SADIE: Don't have to tell you to make yourself at home-in this house, huh, Herm dear!

HERMAN: Oh, that's all right-SADIE: The beer's right off the

HERMAN: Where'd you cop onto this butter-musta had it near fish or something. It tastes like bananas.

MAE: Some kidder, huh?

SADIE: Let her rave, Herm. Don't mind her. You know I'm for you. But-listen, dearie-I don't want to seem to butt into your personal affairs-but-

HERMAN: What in the- ? Go on. Spill it!

SADIE: (trace of emotion in her voice) Lis'n, Herman-do you like Mae here-in a material way-or is it a deeper, finer feeling-if you know what I mean?

HERMAN: (heard gulping, struck dumb with the question) Which I

SADIE: (tenderly) Mae's in trouble, Herman!

HERMAN: W-w-what?

SADIE: (with a break in her voice) An operation-

HERMAN: Oper-

MAE: (incensed) Say, what is

SADIE: Don't mind her, Herman, she's trying to hide the truth from you, poor kid-

HERMAN: (dumbly) What kind of an operation?

SADIE: (pleadingly) Go on, Mae dear-tell him.

MAE: (puzzled) What?-Say, lis-

SADIE: See how worried and upset she is, Herman! Oh, well, (with a deep sigh) what can you do?

HERMAN: Gee, Mae, I didn't know you was-

SADIE: Oh, it ain't her, Herman. It ain't Mae gettin' the operation (weepily) It's her poor dear mother.

HERMAN: (roused) Her old lady! Well, talk about luck! Pipe that, Good night! Here you had me willya, down there, comin' outa the settin' here worrying about Mae! you our luck would change!

Course it's too bad for the old lady and all that! Anything I can do?

MAE: (picking up the cue, sighing helplessly) No, Herman, nothing! Thanks for the sympathy, but it's no use! (sighs) No use, mother's so far away-and-

HERMAN: Say! What's this all about?

SADIE: (tensely) Listen, Herman. Mae's got to get a loan of fifteen hundred bucks, quick-so she can go back to Kansas and do the right thing.

HERMAN: (up in the air) FIF-TEEN HUNDRED BUCKS! Holy-

MAE: (pleadingly) If I could only get the dough for thirty days SADIE: You're wrong, girl, all I'd pay it back-just the minute I get there and hit up my relatives!

> HERMAN (as if thinking hard) When you gotta have this dough,

> SADIE: (breaking in) Tomorrow afternoon.

> HERMAN: Say, watta you think I am! Tomorrow aft-

> MAE: Oh dear, oh dear (begins to sob hysterically) SADIE: (anxiously) Herman -

> say something to her-she's awful

HERMAN: (with rough tenderness) Look, baby. You're practically in Kansas right now! I'll get the fifteen C's from my boss the first thing in the morning-

SADIE: Oh, Herman - you're a darling-ain't he swell-Mae-

MAE: He sure is-Thanks, Herman—You've saved ma's life-

HERMAN: Den't mention it, kiddo-I'll go right out and get the dough, So long!

(Sound of door closing)

NARRATOR: We now peep in on Sadie and Mae in the swankiest suite of the swankiest hotel in Havana. They have registered as Mrs. Appleby and Mrs. Knight. They are slipping off their evening gowns-much impressed with their surroundings. Mae yawns luxuriously-

MAE: (yawns) Ho hum-maybe we ain't the queens-huh?

SADIE: Wotta you think of this layout, anyway, Missus Knight!

MAE: Don't know whether I'm Catherine of Russia or (yawns) Queen of the Cannibal Islands-It sure is the berries!

SADIE: Yeah, all we gotta do now is find a platinum mine so we can stay here!-Might pull the blinds down-come to think of it.

MAE: Right! (off) Moonlight'n everything. Sade, ho Sade, look here. What do you think of this!

SADIE: Think of what?-

MAE: Strewed all along the balcony-look-a man's garter-and a

SADIE: (off) Well, for cryin' out loud-a necktie and a collar-And see down there-all that broken

MAE: Gosh, Sade, watcha suppose has happened - (sound of snoring) Listen-what's that?

SADIE: (snoring louder) Why, it's in our bedroom, Mae! MAE: Why, so it is!-

SADIE: Go ahead and peep in-MAE: Go yourself! SADIE: Oh, sure? (snores keep

on, clearer). MAE: (off) Sadie - (panicstricken) It's a man-

SADIE: (joyously) Didn't I tell

MAE: (upset) Don't clown! Maybe we're in the wrong room!

SADIE: I'll tell you that after I take a gander at the guy, myself!

SADIE: (off) Come quick kid. Get an eyeful of him!-

MAE: Watch yourself, Sade. He

MAE: (off) That! Gee-

might shoot-

SADIE: Has he got his knees raised up, kid-or is that all just his stomach?

Mae: Who do you think he is?

SADIE: (herself again) If he wore a girdle and top-knot I'd say he was a cherub-(snoring) Hey, you-Snap out of it! WAKE UP!

DEACON: (partly awake and bewildered) I'll get right up, Emily, dear-Why! I-Oh, I beg your pardon, ladies-I-(laughs in sickly manner) I feel terribly, ladies! This isn't my room!

SADIE: (grimly) Come on-how did you get in here? WHO ARE

DEACON: (greatly upset) I-Imy suite is right down the hall. Last night we had a little disturbance-and I-thought this suite was vacant-I did indeed, ladies-I-

MAE: Disturbance! It looks more like a riot! Half your clothes are out there in the balcony-

DEACON: (terribly shocked) Oh, this is awful, ladies! I-will you please-excuse me-but will you please hand me my (clears his throat) trousers. Over there on the window sill, see-

SADIE: Do your duty, Mae!

MAE: Here you are, pop.

DEACON: Oh, thank you so much—ladies—wait till I get out my wallet—Here—here it is—my card-and really I hope, ladies-

SADIE: (reading the card out loud) DEACON R. JONES-JONES STABLES-MARYLAND-

MAE: (dryly) Where's your

DEACON: (apologetically) I've a number of them. Over at the track. You see I breed them-best horse flesh East or West of the Rockies. But-oh, please, ladies - pleaseyou're not going to complain about this? Really, ladies, I can't possi-bly stand a scandal. It would ruin me. You know-my wife is-

SADIE: Your wife!

DEACON: Oh, yes, Miss-a very suspicious woman-very, you know, ladies-

SADIE: (apparently cordial) Why, Deacon! How can you even think we'd cause trouble! Imagine it, Mae!

MAE: I wouldn't even dare think

DEACON: Oh, that's very sweet of you, ladies-I-SADIE: (subtly) We'll have a good laugh over it, Deacon, some-

time-at dinner! DEACON: (laughing weakly)

Yes, oh yes-dinner-why of course

-we'll have to have dinner together sometime-SADIE: (laughing with him) I was just saying to Mae that we didn't have a thing to do tonight!

MAE: Sure was, Sadie!

Wasn't I, Mae?

DEACON: (hot and bothered) Well-now-that is odd-isn't it-

MAE: What time did you want us to be ready, Colonel-I mean, Deacon!

DEACON: (uncomfortably) Well Good night!

-oh I should say-about the-the usual time.

SADIE: FINE! Come, Mae-let's give the Deacon a chance to dress! DEACON: Thank you, ladies-

thank vou-SADIE: (off) That's all right,

Deacon-MAE: (off) Don't be long,

dearie . . .

DEACON: I-w-won't-ladies! SADIE: (off) Okay, colonel. (door

MAE: (low, thrilled tone, supposedly beyond the door) Isn't this gorgeous, Sade?

SADIE: I'll say. Deacon R. Jones! And right in our lap!

MAE: (giggling softly) With a whole stable full of race horses, and owns a place to get more!

SADIE: And can't afford a scandal! We've got to get in touch with that lawyer, right away—they say he's a shark! He gets a girl what she wants, right when she wants it.

MAE: Sadie—at last the bank roll's in sight! SADIE: (bubbling over) Why

you chump, you're practically drawing checks on it-right, now! MAE: The old goof must have

his glad rags on by now-SADIE: I'll knock-(does so)

pause, knocks again)

MAE: Why don't he answer-

SADIE: Open the door-MAE: (excitely) He's gone, Sade he's gone-right out the window!

SADIE: Thinks he'll get away from us, does he! Oh, yeah? Gotta get in touch with that lawyer, right away. I'll call the desk! (into phone, with sudden affected swankiness) Hello! This is Missus Appleby! Is there a Mr. Duffy a lawyer, still stopping in the house! There is? And he's in? Good! Will you please ask him to come to room 607! At once, please! What? Business? Why certainly it's business! Thank you! (Hangs up)

MAE: Swell! Now, what's the next step!

SADIE: (dryly) You slip a 'comehither' dressing gown on. Mr. Duffy's coming right down-and it ain't going to do no harm to make him think it'll be easy to get the marbles.

MAE: A little new shellac wouldn't go so bad on that face of yours, either, Sade.

SADIE: (excitedly) I think we better invite Mister Duffy to dinner tonight, too-so he can see the lay of the land-(Uncertain knocking at door followed by crashing fall as if somebody had fallen against it and broken a flask).

MAE: Heavens, Sade, what's

SADIE: We'll soon see! What's wrong out there? (pause)

MAE: I'm scared stiff, Sade! Maybe he's-SADIE: Anytime he is (opens

door-Mae shrieks) Why it's-it's our lawyer-It's Duffy! MAE: (tremulously) Is he-oh,

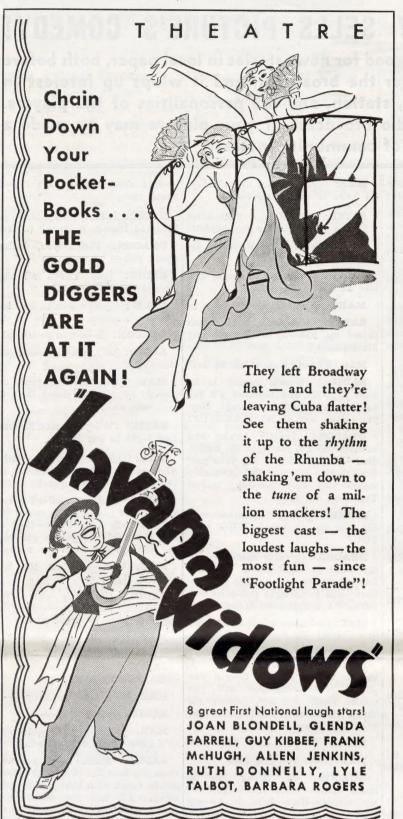
SADIE: Dead-drunk-the boob!

Sade-is he dead-

NARRATOR: And that is just a starter of the uproarious ventures and misadventures of Sadie and Mae - "Havana Widows," which comes to the Strand .

They will give you the laugh of your life! Don't forget! Till then-

Page Nine





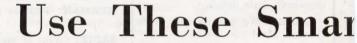
Mat No. 36 Price 10c-58 Lines



Mat No. 35 Price 10c-58 Lines



Mat No. 25 Price 15c-312 Lines





Mat No. 40-Price 10c-120 Lines





Mat No. 19 Price 5c 111 Lines

t Ads from the New York Campaign

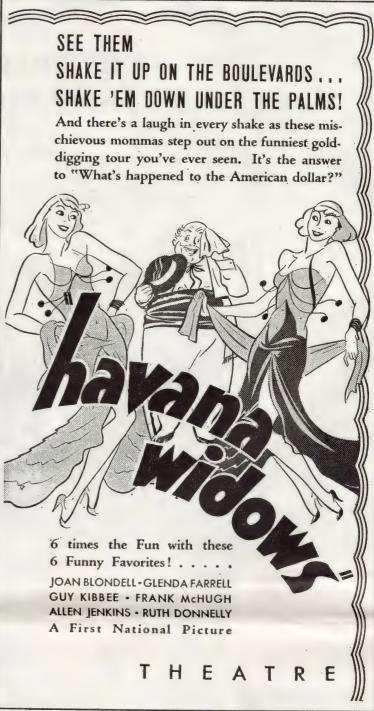




Mat No. 38—Price 10c—118 Lines



Mat No. 29 Price 15c-576 Lines



Mat No. 27 Price 10c-204 Lines



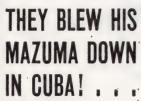
Mat No. 23 Price 10c-146 Lines



Mat No. 28 Price 15c-303 Lines



Mat No. 21 Price 5c 115 Lines



THEY BLEW HIS You'll know what's happened to the American dollar when you MAZUMA DOWN see these two mischievous mommas making Havana hotcha and American millionaires! When they roll those rhumba hips and bankroll eyes it's



Mat No. 22 Price 10c-188 Lines

comedy riot since "Gold Diggers."



Mat No. 34 Price 5c



Mat No. 33 Price 5c

SNAPPY LINES TO PUT OVER PICTURE'S PUNCHY DIALOGUE

Melite

Here are a number of punchy dialogue lines which can be used effectively for lobby and front display with the accompanying stills. These stills are included in the regular set obtainable from your local exchange.

BLONDELL:-You big bag of muscle, you!

BLONDELL:—End up behind the eight ball? The seven ball! There's no more room behind the eight ball. (Still No. 6)

JENKINS:—The only time you ever told me the truth was on the Albany night boat when you said my eye was getting black. (Still No. 45)

FARRELL:-Good night! Think of being knee deep in millionaires! (Still No. 16)

BLONDELL:—I'm pink and panting. What have you got on your mind besides your hat? (Still No. 26) JENKINS:—Fifteen hundred bucks for an operation! Gee, your mother must have bought them gallstones from Tiffany! (Still No. 20)

FARRELL:—A man in our bedroom! Didn't I tell you our luck would (Still No. 42) change?

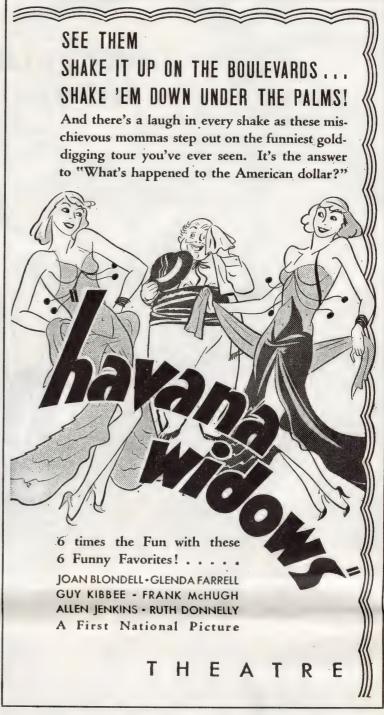
TALBOT:—Always remember — caution is the mother of lonesome old age. (Still No. 72)

BLONDELL:—How many times do I have to tell you-always find out who a guy is before you sock him. (Still No. 41)

BLONDELL:—I'll try anything once -(Still No. 71) that's my undoing.



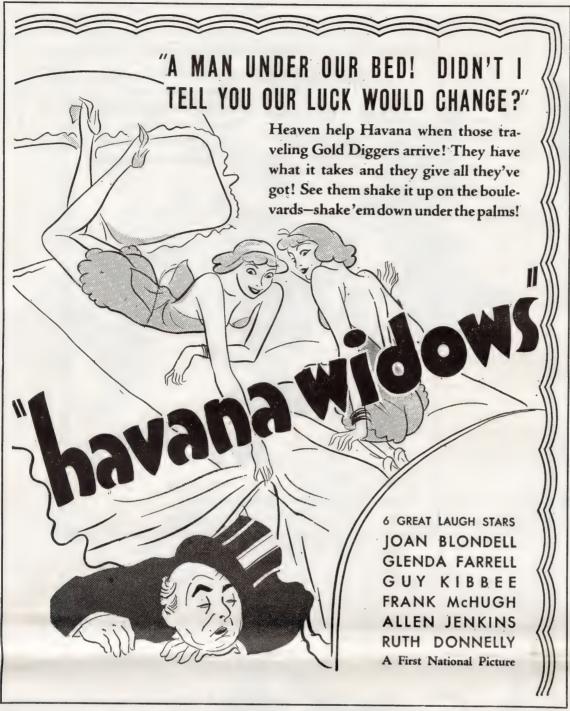
Mat No. 29 Price 15c-576 Lines



Mat No. 27 Price 10c-204 Lines



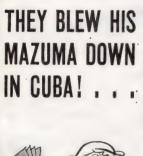
Mat No. 23 Price 10c—146 Lines



Mat No. 28 Price 15c-303 Lines



Mat No. 21 Price 5c 115 Lines



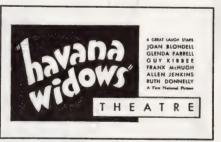
You'll know what's happened to the American dollar when you MAZUMA DOWN see these two mischievous mommas making Havana hotchaand American millionaires! When they roll those rhumba hips and bankroll eyes it's



Mat No. 22 Price 10c—188 Lines



Mat No. 34 Price 5c



Mat No. 33 Price 5c 14 Lines

SNAPPY LINES TO PUT OVER PICTURE'S PUNCHY DIALOGUE

Delete

Here are a number of punchy dialogue lines which can be used effectively for lobby and front display with the accompanying stills. These stills are included in the regular set obtainable from your local exchange.

BLONDELL:-You big bag of muscle,

BLONDELL:-End up behind the eight ball? The seven ball! There's no more room behind the eight ball.

JENKINS:—The only time you ever told me the truth was on the Albany night boat when you said my eye was getting black. (Still No. 45)

FARRELL:-Good night! Think of being knee deep in millionaires!

(Still No. 16)

BLONDELL:—I'm pink and panting. What have you got on your mind besides your hat? (Still No. 26) (Still No. 26)

JENKINS:-Fifteen hundred bucks for an operation! Gee, your mother must have bought them gallstones from Tiffany! (Still No. 20)

FARRELL:—A man in our bedroom! Didn't I tell you our luck would (Still No. 42) change?

TALBOT:—Always remember — caution is the mother of lonesome (Still No. 72) old age.

BLONDELL:-How many times do I have to tell you-always find out who a guy is before you sock him. (Still No. 41)

BLONDELL:—I'll try anything once -(Still No. 71) that's my undoing.





Mat No. 26 Price 10c-346 Lines



Mat No. 30 Price 10c-570 Lines

Mat No. 24 Price 15c—315 Lines



Stunt of the Week

Funny Gag Line Contest Sells Comedy in Picture

Here is a great way to get across the fast comedy situations in "Havana Widows." Arrange with your local newspaper to conduct a contest using actual scenes shown below from the picture. The idea is to have readers write in the snappiest bit of dialogue that would fit each scene. The funnier the lines, the better! The dialogue should be in the form of a wisecrack.

Offer daily guest tickets good to see "Havana Widows" for the funniest lines written to fit each daily scene.

This contest idea provides unbeatable exploitation in advance of your opening of "Havana Widows." Besides it makes an interesting newspaper feature, which should be easy to plant.

(First Day Publicity Story)

Write A Funny Wisecrack And See 'Havana Widows'



Free Movie Tickets For Best Lines To Fit Scenes In Picture Coming To Strand

TODAY the Daily News begins a new feature through which ten of our daily readers may earn a pair of guest tickets to see "Havana Widows" the riotous comedy feature coming next Friday to the Strand Theatre, with Joan Blondell and Glenda Farrell in the leading roles.

Above is an actual scene from "Havana Widows." All you have to do is submit a funny line of the dialogue which you think fits this scene. Ten pair of tickets will be awarded for the ten funniest dialogue lines submitted daily.

Each day a new scene will be copy as brief as possible, however, if the space provided in the photo is not large enough, write your dialogue lines on a separate piece of paper and paste the scene on it. What you really should strive for is a funny wisecrack such as Joan Blondell and Glenda Farrell might get off.

All dialogue lines on today's scene must be received no later than tomorrow at mid-night. Address Havana Widows Contest Editor, Daily News.

Now to help you in writing a funny dialogue line for this scene, it is no more than proper that we So here goes:

are dissatisfied with their lot in life. the Strand Theatre.

They can't understand how former members of their troupe are able to land wealthy husbands, and leave the chorus ranks for a life of luxury and pleasure. Joan Blondell has just made the consoling remark, "There is always room behind the eight ball." Now what do you think Glenda Farrell's wise-cracking reply is to that.

pencil and write your funny line to fit the picture above. It may bring you a pair of tickets to see the funniest comedy you've seen in a long time. The cast includes Joan Blondell, Glenda Farrell, Guy Kibbee, Allen Jenkins, Lyle Talbot, Frank give you an idea what its all about. McHugh and Ruth Donnelly, and that is assurance enough that you'll Glenda Farrell and Joan Blondell, get plenty laughs when you see a couple of burlesque chorus girls "Havana Widows" next Friday at (Second Day Publicity Story)

Wisecracks Earn Tickets To See 'Havana Widows'

Strand Offers Movie Tickets For Funny Lines For Scenes From Riotous Comedy Feature

TF YOU want a lot of fun, follow the merry escapades of Joan Blondell and Glenda Farrell as America's foremost gold diggers in "Havana Widows" and see how far they go to get their man.

The above scene is from "Havana Widows" the riotous First National comedy feature which opens next Friday at the Strand Theatre. It shows Frank McHugh as the famous breach-of-promise suit lawyer, taking the count because of mistaken identity. They thought he was some fresh intruder and have knocked him out cold by breaking a vase over his head. Of course the girls are frantic, but in all their bewilderment, Glenda Farrell has time to get in a wisecrack as only Glenda can! What do you think she is saying?

You do not have to write the exact dialogue that belongs to this scene. Any smart line that you think fits the scene and the situation will do. Above all it must be funny.

Your answer must be received no later than tomorrow midnight. Address the "Havana Widows" contest editor care of this newspaper.

Ten pair of movie tickets to see 'Havana Widows'' will be awarded for the ten funniest dialogue lines submitted to today's scene. Tomor- ful picture.

row we will print another scene from "Havana Widows" which gives you another chance to try for the guest

However if you want to get the full benefit of all the laughs the picture provides, be sure to see "Havana Widows'' starting next Friday at the Strand Theatre. The cast includes such comedy favorites as Joan Blondell, Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins, Frank McHugh and Ruth Donnelly.

Now get busy and send us your funny line. It may bring you a pair of movie tickets to enjoy this mirth-



(Third Day Publicity Story)

Last Chance To Earn Tickets Good For 'Havana Widows'

Supply Best Funny Line to Fit Scene and See Hilarious Comedy At The Strand Theatre

7 ELL from all appearances it looks like Joan Blondell, one of the gold-digging "Havana Widows" has finally caught her man.

Guy Kibbee, the sugar daddy after whom Joan Blondell has been on a merry chase, has finally been cornered. She throws her arms around him and fondly makes a smart crack which sets everybody roaring with laughter. Now you supply the funny line.



one of the ten pair of guest tickets the funny dialogue. offered by the Strand Theatre for fits the above scene.

We have omitted the line that Joan night. Blondell cracks in typical Blondell | The winners of the first day's ten

This is your last chance to try for | fashion. So it's up to you to supply Make it as brief as possible and get your answer the best wisecrack or funny line that in to the "Havana Widows" Contest Editor, no later than tomorrow mid-

best and funniest lines which fit the scene printed in this newspaper on Monday are as follows: (List names). To each have been mailed a pair of guest tickets to see "Havana Widows" which opens on Friday at the Strand Theatre.

"Havana Widows" is a hilarious comedy dealing with the somewhat daring adventures of a couple of Broadway burlesque queens on a millionaire hunt in Havana.

Joan Blondell and Glenda Farrell have the leading roles in this snappy, wisecracking comedy and are aided by other comedy screen favorites namely, Allen Jenkins, Frank Mc-Hugh, Guy Kibbee, Ruth Donnelly and Lyle Talbot.

Hurry in your funny line for today's scene. Only ten can be selected and here's hoping you are one of them.

The three mats for this "Stunt of the Week" are available as one unit. Order Mat No. 32. price 30 cents and upon receipt, plant the mats with your local newspaper for use on three successive days.

Exploitation Ideas



Joan Blondell goes Cuban with a vengeance in "Havana Widows."

> Mat No. 31 Price 10c

This still is swell for lobby, newspaper and posting.

LADIES' GARTERS GAG GIVEAWAYS

The many humorous situations in this farce comedy give you a swell opportunity to go the limit in exploiting this picture with comedy

One way of doing this is to hand out ladies' garters as an advance teaser. These can be secured at a

very low cost from a local dealer. Each garter should be fastened to a card, which can be made up cheaply and easily, carrying copy along the following lines:

SOUVENIR FROM THE "HAVANA WIDOWS" They'll Have You Laughing Till It Hurts!"

See Them at the Strand Theatre Starting Friday

TOUR GIRLS IN FLASHY AUTO

This is a picture that lends itself to plenty of street ballyhoo. A novel way of attracting attention to the show is to plant two pretty girls in a large, flashy touring car.

Have the girls dressed in striking clothes, with a lot of cheap jewelryin fact, have them give the appearance of being overdressed.

Send the car throughout the town with a banner attached reading:

"TWO HAVANA WIDOWS WHO KNOW HOW TO GET THEIR MAN" See how they do it in "HAVANA WIDOWS" With An All Star Comedy Cast Now playing at the

LOBBY BLOW-UPS



These handsome 28 x 42 colored enlargements aid your advance or current lobby displays. Priced individually at \$3.50 each. Set of three-\$10.00 per set.

> Order directly from: PHOTOCOLOR STUDIOS 220 West 42nd St., N. Y. C.

All prices quoted f.o.b. New York





Limerick Contests Are Popular With Everyone

Contest for your local newspaper. Fashion your publicity stories after line, and mail it to the Limerick each day.

is a three-day Limerick | Editor at your theatre, before midnight of the same day. Daily guest tickets may be awarded to a given the one given below for the second number of persons who send in the and third days. Readers are re- cleverest last lines. The three best quired to fill in the missing last lines may be printed in the paper

(Your Publicity Story)

Havana Widows Rime Game Starts in the News Tomorrow

Win Yourself Guest Tickets by Writing Your Funniest Idea of a Last Line

Tomorrow starts the three-day "Havana Widows" Limerick Contest, presented by the Daily News in cooperation with the Strand Theatre in connection with the showing of the uproarious First National picture which comes to Canton

next. Limericks are always popular, but you are not required to write a limerick-only a 'last line'-the one which seems to you to give the snappiest and funniest final kick. As you, of course, know, the last line must rhyme with the first two. An example of a perfect limerick is the one composed by the late President Woodrow Wilson, in which he had some fun with his own face. It is as follows:

"As a beauty, I know I'm no

star; There are others more handsome, by far; But my face, I don't mind it,

For I am behind it-It's the people in front that I

yourself make up. The trick is in making the last line rhyme with the first two.

Beginning tomorrow, and for the next two days the News will publish an incomplete limerick. On receipt of your copy of the News, fill in your last line, and mail before midnight of the same day to the Limerick Editor, care of the Strand Theatre. Each day pairs of guest tickets to "Havana Widows" will be awarded to the ten best last-'iners. Be on the lookout!

Famous players featured in hilarious "Havana Widows" are Joan Blondell, Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins, Frank McHugh, Ruth Donnelly, Ralph Ince, George Cooper, Maude jar."

Compare with it the last line you Owen. Ray Enright directed.

LIMERICK NUMBER ONE

"Havana Widows" were most unhappy Because they had no sugar pappy-So they hatched up a plot To get what they'd not

LIMERICK NUMBER TWO

"Havana Widows"-Sadie and Mae, Decided they had best go gay-So they chiseled the dough That they needed, to go

LIMERICK NUMBER THREE

"Havana Widows," spick and span, Decided they must grab a man And so gaily they went On corraling one bent—

MAGIC SQUARE

Here's another of those unique little brain-teasers which never fails to bring forth splendid fan response when used by showmen. The present one conceals the sentence "TWO SNAPPY

BURLESQUE QUEENS GOLD DIGGING IN HA-VANA." It is deciphered by beginning with the circled square, moving one square up or down, right or left, not diagonally, and ending with the square containing the period. Plan it in local paper offering guest tickets to the twenty persons first to send the correct solution to your theatre in care of the "Magic Square Editor."



Mat No. 12 Price 5c

Exploitation Ideas

Joan's Desire To Change Name, Good For Publicity

which received universal newspaper rapher around your town. Have breaks recently.

Joan Blondell's announcement that she wishes to change her name to Joan Barnes, since her recent marriage to George Barnes, Warner-First National cameraman, aroused a lot of comment from both men and women. Should she give up a name which has become almost a by-word? Would she be sacrificing an important factor in her marriage if she didn't change her name to the same as her husband's?

with the Inquiring Reporter stunt. in the paper.

Here is a way of using a story | Send out a reporter and a photogthem ask as many people as they can one of the following questions:

- 1-Do you think Joan Blondell should change her name to that of her husband's?
- 2-Do you think Joan Blondell would impair her marriage by not changing her name to that of her husband's?

Print the six best answers received each day in your local paper, along with photos of the people who have given the answers. two passes to "Havana Widows" to This story makes a swell tie-up everyone whose answer is printed

'Chuckle Ad' Contest Is Good Newspaper Tie-Up

FREAK FACTS! by SELZ

FRANK

McHUGH

SCREEN COMEDIAN

PRIDES HIMSELF ON

THE FACT THAT HIS

FIRST CRADLE WAS

A THEATRICAL TRUNK.

Mat No. 37 Price 10d

FARRELL

MOST CHARMINGLY HARDBOILED

AS LITTLE EVA IN UNCLE TOM'S SHOW

ALLEN JENKINS CROWN PRINCE

OF SCREEN ROUGHNECKS STARTED AS

A CHORUS BOY IN THE SAME BROADWAY MUSICAL WHICH GAVE JAMES CAGNEY

HIS FIRST CHANCE AS A HOOFER.

OF MODERN WISECRACKERS BEGAN HER STAGE CAREER

Take advantage of the humorous ing the atraction in as many ways possible from this angle.

A good way of doing this is by use of the "Chuckle Ad Contest," which has been outlined in previous Warner and First National Pictures' merchandising plans. This contest your pictures. marvelous wherever used, and in many cases has become a popular and permament feature of the newspaper.

If you have not used the "Chuckle Ad Contest" before, here is a swell chance to break with it on this show. Plant it as an advance stunt. It's of mutual advantage to your theatre and the co-operating newspaper.

"Chuckle Ads" are humorous and easily composed. At least four separate lines, taken from as many classified advertisements are put together tence. Below is a sample "Chuckle

genuine solid mahogany legs years secretarial experience slightly used but motor is guaran-

The advantage of this contest to dialogue in this picture, by exploit- your newspaper is that it makes the reader actually read the classified ads in order to complete "Chuckle Ads." It takes but a few days to popularize this idea, and your newspaper will want to continue it as a regular feature, cooperating with you on all

> The theatre gets its share of the tie-up in the space used by the paper in its news and advertising columns to herald and popularize the contest. Offer ten pairs of guest tickets daily -two to each of five people sending in the best five "Chuckle Ads" of the day.

In order to insure the success of this idea, the newspaper should devote large display advertising space, giving at least half of the space to the free ticket offer and the advertisto make a coherent but humorous sen- ing of your attraction. Likewise the publicity copy should strongly sell your picture in connection with the "For Sale-Fine high grade pig free ticket awards. News boxes should be carried on the front page and spotted through the rest of the paper calling attention to the con-

MAN IN UNDIES WILL GET LAUGHS GOOD BALLYHOO

One of the most screamingly funny sequences in "Havana ows" is the episode where Guy Kibbee, in his long heavy underwear, is pursued by Joan Blondell in a daring negligee. Arrange for a street ballyhoo taken from this idea. Get a fat, middle-aged man of the Guy Kibbee type who would look awkward in such a get-up.

Deck him out with a cane and top hat, a suit of long heavy underwear, and a card reading, "This is all that the HAVANA WIDOWS left me!"

The night of the opening he should be on hand in the same costume, opening the doors of the cars as they drive up, and again appearing unconcerned about his appear-

BURGEE

In brilliant shades for suspension under your marquee. Size 20 x 30 inches, printed on heavy, durable canvas. Economically priced at 50c each.



with

JOAN BLONDELL GLENDA FARRELL

<</p>

Order directly from

MORRIS LIBERMAN

729 Broadway New York City

GET PATRONS TO WRITE GAG LINES

Get your patrons to supply copy for your advance advertising of

Ask them to submit non-sensical sayings, funny remarks, and wisecracks apropos of "Havana Widows." Have the copy lettered on large individual cards and spotted around the lobby. The same signs can later be used on your front dur-

If you think it advisable you can credit each funny line to the name of the person submitting it. Hand out small cards and ask your patrons to write their funny lines and leave them with the cashier or any attendant in your theatre.

GREAT DISPLAY

You can attract a maximum amount of attention to your attraction by blowing up Still No. 202 on this picture. This still shows Joan Blondell and Glenda Farrell holding on to a signpost and pointing to the caption on top which reads "HAVANA." A life size enlargement of this still to be placed either in front of your theatre or on a busy street corner, should create loads of comment on your show. Be sure that the picture's title and playdates are printed on this display. If your local exchange does not have this still order it direct from THE STILL DEPARTMENT, Warner Bros. Pictures, 321 West 44th Street,



MAKE BLOW-UPS OF CARTOON ADS

The series of clever cartoons which are used in several ads shown in the advertising section can be put to other effective uses.

For instance, you can make enlargments of them and post them in your lobby in advance of your opening, then move them out front during the run of the picture.

Your poster artist can copy the cartoons for displays which would attract a great deal of attention and put across the comedy angle of "Havana Widows."

STREET STUNT GOOD BALLYHOO

Get two well-dressed and attractive girls to parade through the busiest sections of your town, with an aristocratic wolfhound on a leash. This should get loads of attention from passers-by. Tie this in with your attraction by having one of the girls carry a make-up box, on which the following copy is lettered:

"TWO TRAVELING BUR-LESQUE QUEENS WHO MADE GOOD IN HAVANA See how they work it in

HAVANA WIDOWS" Now showing at the

'Havana Widows.'

ing the run of the picture.

SIGNPOST MAKES

'Havana Widows' Club Cards Make Good Gag For Ladies

Here's a gag that the ladies will go for in a big way. Distribute membership cards on the style suggested below. Its a good way to get across the comedy angle of the picture and get the men to take their lady friends to see "Havana Widows."

Your local printer can make up these membership cards at a low cost. Distribution should be made among sales girls, stenographers, housewives, in beauty parlors-in fact every place that women may be

The reverse side can be used to advertise your play-dates.

"HAVANA WIDOWS" CLUB This is to certify that:

is a member in good standing of the "HAVANA WIDOWS" CLUB and is entitled to get her man to take her to see "HAVANA WIDOWS" starting next Friday at the Strand Theatre. Charter Members:

JOAN BLONDELL, GLENDA FARRELL, GUY KIBBEE, LYLE TALBOT ALLEN JENKINS, FRANK McHUGH and RUTH DONNELLY.

Card to Your Man And Give Him The Pass-Word: "TAKE ME TO SEE 'HAVANA WIDOWS'"

Handsome Colortone Effect



4 x 5 Colored positive only. -Set (pos. and neg.). 31/4 x 4 Colored positive only...... 1.50 -Set (pos. and neg.)..... Order by Number N-678 NATIONAL STUDIOS, Inc.

226 West 56th Street, New York Be sure to specify and include remittance with order to avoid parcel post and C.O.D. charges.

BLONDEL

TIMES IN ONE WEEK

STAR OF "HAVANA WIDOWS"

TICKET FOR SPEEDING THREE

THE COPS OUT OF A

LYLE TALBOTS REAL NAME

IS LYLE TALBOT HOLLYWOOD BUT

HE REFUSES TO USE IT BECAUSE

NO ONE WOULD BELIEVE IT.

Sensational Fashion Tie-Up With "Studio Styles" Affords You Great Advertising

Here is a sensational tie-up set for you to capitalize on in cooperation with your local store.

Arrangements have been made with Studio Styles Inc., to reproduce the gowns originally designed by Orry-Kelly, famous Hollywood stylist for Warner Bros. and First National Pictures.

Approximately one hundred leading stores from coast to coast are ready to cooperate with exhibitors in their respective cities. Only one retail store is appointed in each city to sell Studio Styles exclusively. Look at the list printed below and contact the dealer in your town.

Local stores represented in this tie-up have been supplied by Studio Styles, Inc. with the following advertising ads and display material:

Newspaper Advertising Mats. 28 x 42 Star Photos. 11 x 14 Photos

Use this tie-up to help you sell "Havana Widows." The illustration to the right shows Glenda Farrell in the gown which she wears in "Havana Widows." This gown has been reproduced by Studio Styles, Inc. and is carried by your local store named in the list below.

Contact your local store and effect a tieup along the following lines:

- Arrange for a fashion display or style show with living models wearing Studio Styles, in your theatre.
- 2. Distribute dealer's circulars illustrating Studio Styles to your women patrons.

- 3. Supply the store with extra stills from "Havana Widows" for a window display tieing in your theatre name and play-dates.
- 4. In the event that the store uses newspaper space to advertise Studio Styles, arrange to get your theatre name and play-dates carried in the copy.
- 5. All stores featuring Studio Styles are eager to effect tie-ups with local exhibitors. The exact program of cooperation must be worked out between yourself and the store in your town.

This tie-up is a natural—one bound to help your box office. It's an institution tieup that can be used on all Warner Bros. and First National pictures featuring the stars whose gowns have been reproduced by Studio Styles.

Previous releases for tie-ups with Studio Styles are: Ann Dvorak in "College Coach" Still No. DV. 228; Ruth Chatterton in "Female" Still No. RC.131. Watch for this tie-up which will be carried from time to time in Warner Bros. and First National merchandising plans.



GLENDA FARRELL

in "Havana Widows" wears this strikingly modern frock of black Heather Dew with startling white kid collar and cuffs.

(Still No. GF 84)

Here Is The List Of Stores. If There Is No Store Represented In Your Town, Get In Touch With Studio Styles Inc., 525 Seventh Avenue., New York, N. Y.

JOSEPH HORNE CO.,

RUSSELL GOWNS RUSSELL GOWNS
Att: A. J. Russell,
334 St. Peter St.,
St. Paul, Minn.
AL LEVY'S, INC.,
Montgomery, Ala.
WOLF & DESSAUER,
Ft. Wayne, Ind.
RUSSEKS FIFTH AVE. INC.,
Sth Ave. & 3601, St. RUSSEKS FIFTH AVE. INC
5th Ave. & 36th St.,
New York, N. Y.
Att.: Mr. Dave Nemerov
ERNEST MAAS, Inc.,
511 Tampa St.,
Tampa, Fla.
GODLRING'S,
417 Milam St.,
Shreveport, La.
D. GOLDRING,
e/o Godehaux's Clo. Co. c/o Godchaux's Clo. Co.,
New Orleans, La.
D. GOLDRING,
c/o Berry-Burk & Co.,
Richmond, Va.
GOLDRING & GROSS, c/o Washer Bros., Fort Worth, Texas. D. GOLDRING. D. GOLDRING,
c/o Lion Clo. Co.
San Diego, Calif.
D. GOLDRING, INC.,
c/o J. Blach & Sons,
Birmingham, Ala.
D. GOLDRING, c/o Geo. Muse Clo. Co., Atlanta, Ga. THE M. O'NEIL CO., Akron, Ohio. ROSHEK BROTHERS CO., Dubuque, Iowa.
CHEZ MARIE,
Bronxville, N. Y.
COYLE & RICHARDSON,
Charleston, W. Va.
Att.: Mr. W. M. Eberly,
BYCK BROTHERS & CO.,
Louisville, Ky. BYCK BROTHERS & CO., Louisville, Ky.
Att.: Mr. J. E. Kannapell.
BULLOCK'S,
Los Angeles, Calif.
Att.: Mr. Van Dyke.
MR. J. S. BROIDA,
Parkersburgh, W. Va.
JOHN BRESSMER CO.,
Att.: Mr. MagEndage. Att.: Mr. MacFarlane. Springfield, Ill. BOWMEN & CO., Harrisburg, Pa. BON MARCHE, Sacremento, Calif. Att.: Mr. E. C. Nathan. L. L. BERGER, INC., Buffalo, N. Y. Att.: Miss VandeWater. H. S. BARNEY CO., Schenectady, N. Y. Att.: Mr. Richard P. Davis.

THE W. I. ADDIS CO., Syracuse, N. Y. Att.: Mr. C. P. Smith. THE GORTON CO., Elmira, N. Y. STRAWBRIDGE & CLOTHIER, Philadelphia, Pa. Att.: Mr. C. G. Taylor. RENARD'S, Tulsa, Okla. NEW IDEA SHOP 514 Jefferson Ave., Toledo, Ohio. Att.: Miss Fay Morgan. MAKOFF CLASSIC SHOP, 60 E. South Temple St Salt Lake City, Utah. GARFINCKEL'S, Washington, D. C. Att.: Mr. Julius (Garfinckel FREDERICK & NELSON, Seattle, Wash. Seattle, Wash. Att.: Mr. W. E. Rinshed. FORBES & WALLACE, INC., Springfield, Mass. Att.: Mr. D. M. Monroe. FILENE'S SONS CO., Boston, Mass.
FIELD'S APPAREL SECTION, Decatur, Ill.
THE FASHION SHOP,
Yonkors, N. Y.
FAMOUS BARR CO.,
St. Louis, Mo.
Att.: Mr. Roy Lockhart.
EVERYBODY'S,
W. A. Vandewart,
Rosswell, New Mex.
DICKSON-IVES Co.,
Orlando, Fla. Orlando, Fla.
Att.: Mr. M. B. Ives.
THE ELLSWORTH STORE, S. Bend, Ind.
DENHOLM & McKAY,
Worcester, Mass.
Att.: Mr. James J. Hoar. DAVID'S, D. & H. Israel, Inc., Albany, N. Y. H. C. CAPWELL CO.,

Oakland, Calif.

JACKSON GRAVES,

904 Nicollet Ave., Minneapolis, Minn. Att.: Mr. A. Saper L. HUDSON CO.,

HOWLAND D. G. CO., Bridgeport, Conn. Att.: Mr. F. M. Byers.

HOWER & SEAMAN, INC., Jackson, Mich.

Detroit, Mich.
Att.: Mr. L. B. Sappington.

Pittsburgh, Pa.
Att.: Mr. Hugo C. Gutsche.
N. HOLMES, LTD., Hilo, Hawaii, T. H.
KATHARINE HOCTOR,
Saranac Lake, N. Y. Saranac Lake, N.
HERZBERG,
c/o Ben Simon,
Lincoln, Neb.
ELEANOR HARRIS, 264 Central Ave., Hot Springs, Ark HARRIS & CO., A. HARRIS & CO.,
Dallas, Texas.
Att.: Miss Evans—Mrs Roberts.
PHIL M. HALLE & SON,
Memphis, Tenn.
Att.: Mr. Myron A. Halle.
THE GOWN SHOP,
Bldg. & Loan Bldg.,
Saginaw, Mich.
THE GOWN SHOP,
Kalamazon. Mich, Att.: Miss Helen E. Boy
T. GREGG & CO.,
Lima, Ohio.
Att.: Mr. Roy T. Gregg. 1640 Arrington Ave. Evanston, Ill.
GOLDSTEIN & MIGEL, Waco, Texas. Att.: Mr. R. C. Fain. THE MAY CO., Denver, Colo. S. MARTIN, Sioux City, Iowa MARION APPAREL CO., Mason City, Iowa. MARION APPAREL CO., Davenport, Iowa THE EDW. MALLEY CO., New Haven, Conn. Att.: Mr. Hunter. MANDEL BROTHERS, Chicago, Ill.
Att.: Mr. Albert M. Post.
MOORE'S,
Honolulu, Hawaii, T. H. LOVEMAN BERGER & TITLEBAUM, Nashville, Tenn. Att.: Mr. S. C. Ransdell. FRED'K LOESER, Brooklyn, N. Y. Att.: Miss E. Shady. THE LINDNER CO., Cleveland, Ohio. Att.: Mr. A. V. Dilley. LEVY BROS. D. G. CO., Houston, Texas. Att.: Mr. E. Gerson. KORRICK'S D. G. CO., Phoenix, Ariz. Att.: Mr. Abe Korrick.

THE F. & R. LAZARUS & CO., Columbus, Ohio.
Att.: Mr. Lee E. Davis.
KRESGE DEPT. STORE,
Newark, N. J. Omaha, Neb. Att.: Miss Betty Burke. SCHAGRIN'S, 811 Market St..
Wilmington, Del.
Att.: Mr. Isadore Sc.
SAPERO STYLE SHOP,
Virginia, Minn.
SAPERO STYLE SHOP,
Hibbing, Minn. Schagrin. Hibbing, Minn. RORABAUGH-BROWN D. G. CO., Oklahoma City, Okla. Att.: Mr. F. F. Morton. RIKE KUMLER CO., Dayton, Ohio.
Att.: Miss Griesmer.
POPULAR DRY GOODS CO.,
El Paso, Texas.
Att.: Mr. Schwartz.
POLLOCK STORES CO.,
Fr. Sprith A-t. Ft. Smith, Ark. PFEIFER BROS., Little Rock, Ark. Att.: Mr. Preston Pfeifer. NEWTON'S. Bellingham, Wash. THE MORTON CO., Binghamton, N. Y.
J. R. MILLNER,
Lynchburg, Va.
Att.: Mr. B. K. Merryma
MR. M. G. MICHAEL,
P. O. Box 22,
Athens, Ga.
McBRIDE'S, INC.,
Spokane, Wash.
Att.: Mr. E. S. McBride.
MEIER & FRANK CO.,
Portland, Oregon. Merryman. Portland, Oregon. WURZBURG D. G. CO., Grand Rapids, Mich.
THE WONDER, INC.,
Stockton, Calif.
WOLFF & MARX CO., San Antonio, Texas.
THE WINKELMAN CO., Port Huron, Mich. Att.: Mr. A. Winkelman. THE WHITE HOUSE, San Francisco, Calif. Att.: Mr. E. E. Severns. THE STYLE SHOP, Huntington, W. Va. THE STROUSS-HIRSHBERG CO., Youngstown, Ohio. Att.: Mr. A. W. Einstein. STONE & THOMAS, Wheeling, W. Va. Att.: Miss Sutton.

STERN & MANN CO.
Canton, Ohio.
Att.: Mr. Harry S. Mann.
SAMUEL SPIGEL, INC.,
Roanoke, Va.
SNELGROVE'S,
Charleston, S. C.
THE JOHN SHILLITO CO.,
Cincinnati, Ohio.
Att.: Mr. I. E. Plaut.
THE SHEPARD CO.,
Providence, R. I.
Att.: Mr. H. K. Faupel.
THE SEAMAN CO., INC.,
Lansing, Mich.
Att.: Mr. Wm. E. Seaman.
SEAMANS, INC.,
Battle Creek, Mich.
FOYLER DICK & WALKER,
Wilkes-Barre, Pa.

CANADIAN STORES HUDSON'S BAY CO., Calgary, Alta.

JOHN NORTHWAY & SON LTD., Hamilton, Ont. F. W. DANIEL & CO. LTD., St. John, N. B. WOOD BROS. CO. LTD., Halifax, N. S.
R. J. DAVLIN & CO. LTD.,
Ottawa, Ont.
THE ROBERT SIMPSON CO. LTD., Toronto, Ont. MALLEK'S LTD., Victoria, B. C. THE PARK SHOP, THE PARK SHOP,
245 Dufferin Ave.,
London, Ont.
THOMPSON & DYNES, LTD.,
Edmonton, Alta.
J. C. POTTS,
Kambaras R. C. Kamloops, B. C. J. A. McNABB, LTD., Belleville, Ont. MEAGHER'S, Nelson, B. C. GEO. H. FRASER CO. LTD., W. W. COOPER CO., Swift Current, Sask. Swift Current, CHAPPLES LTD., William, Ont. HUDSON'S BAY CO., Winnipeg, Man. C. H. SMITH CO. LTD., Windsor, Ont. GABRITA, LTD., Sherbrooke, Que HENRY MORGAN CO. LTD., DAVID SPENCER, LTD, Vancouver, B. C.

Brantford, Ont.

Posters & Accessories



24 SHEET

DESCRIPTION: The background is yellow with the title in red lettering with white outlines. In the upper left hand corner, lettering is blue. Names of players in green. Girls in cartoon effect have blue hats and blonde hair.



THREE SHEET



ONE SHEET



MIDGET WINDOW CARD



SIX SHEET

1-SHEETS		WINDOW CARDS
1 to 50	c each	1 to 50
3-SHEETS 1 to 25 40	e each	1 to 25 25c each 26 to 50 22c each 51 to 100 20c each Over 100 19c each
Over 25 36	c each	HERALDS 1M to 5M
6-SHEETS		PHOTOS
1 to 10	c each	11 x 14 Photos75c a se (8 in set—colored) 22 x 28 Photos80c a se (2 in set—colored)
24-SHEETS Up to 25\$2.0	00 each	Stills 10c each Midget Window Cards 4c each Merchandising rlans Grati
Over 25 1.7		Music CuesGrati



INSERT CARD



WINDOW CARD



SLIDE

Scanned from the United Artists collection at the Wisconsin Center for Film and Theater Research, with support from Matthew and Natalie Bernstein.



http://wcftr.commarts.wisc.edu



www.mediahistoryproject.org